



CANCIONEIRO MOACIR SANTOS

OURO NEGRO



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 **JOBIM
MUSIC**

concepção conception

Mario Adnet
Zé Nogueira

coordenação geral general coordination

Mariza Adnet

coordenação musical e adaptação dos arranjos

music coordination and arrangements adaptation
Mario Adnet

diagramação das partituras e revisão musical

music scores layout and music revision
Ricardo Gilly

texto text

Hugo Sukman

projeto gráfico design

Elianne Canetti Jobim
Renata Ratto

versão inglês english translation

Rosana Ferrão

revisão de texto proofreading

Joana Adnet
Mariano Marovatto
Rosana Ferrão
Sol Mendonça

pesquisa iconográfica iconographic research

Antônio Venâncio

fotografias p/b e capa b/w photographs and cover

Jeferson Melo

fotografias cor color photographs

Guto Costa

scan e tratamento de imagens

scan and image processing
João Alvernaz
Renata Ratto

produção editorial editorial production

Inês Adnet
Joana Adnet
Luciana Palhares
Sol Mendonça

produção gráfica production

José Flávio Chaves | Central de Produção

agradecimentos acknowledgments

Ricardo Leite e Rafael Ayres / Pós Imagem Design
Marcus Gasparian
Cleonice e Moacir Santos Filho
Severina de Lima Neto Braga
Roberto de Carvalho
Paulo Albuquerque
Eduardo Varela

Jobim Music

Rua Jardim Botânico 674 sala 601
Jardim Botânico 22461 000
Rio de Janeiro RJ Brasil
T 55 21 2512 8946 / 55 21 2512 8224
F 55 21 2239 6583
contato@jobimmusic.com
www.jobimmusic.com.br

Adnet Música

T 55 21 2512 5943
contato@marioadnet.com
www.marioadnet.com

Zenog

zenog@mac.com

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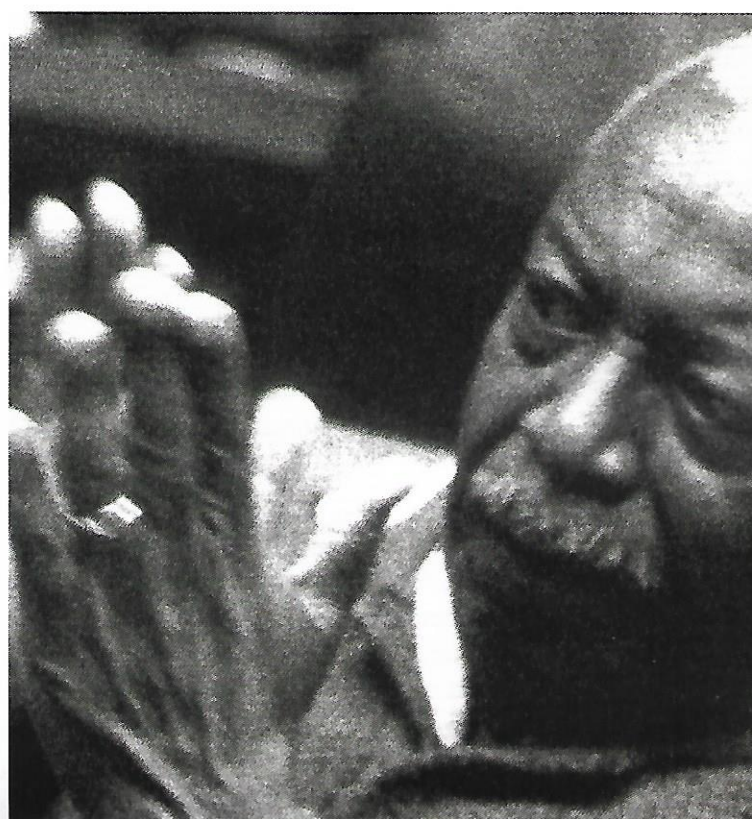
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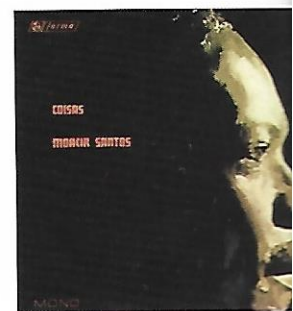
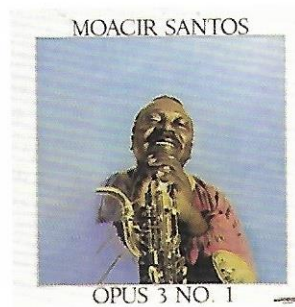
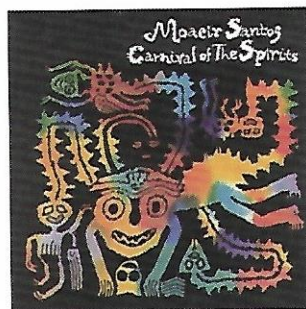
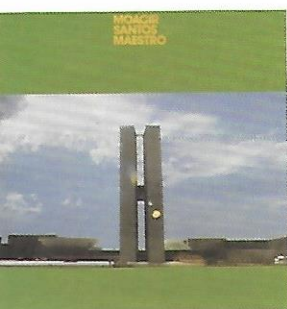
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A PROPOSTA DESTE SONGBOOK É MOSTRAR A MÚSICA DE MOACIR SANTOS DA MANEIRA MAIS CLARA POSSÍVEL PARA QUE POSSA SER TOCADA POR DIVERSAS FORMAÇÕES DE CONJUNTO. NÃO HÁ A PRETENSÃO E NEM A PREOCUPAÇÃO DE SER UM LIVRO ESPECÍFICO PARA PIANO OU OUTRO INSTRUMENTO. ZÉ NOGUEIRA E EU ESCOLHEMOS ESTE FORMATO, COM PAUTA DE PIANO (ACOMPANHAMENTO) E INSTRUMENTO MELÓDICO, POR SER MAIS ADEQUADO À REDUÇÃO DOS ARRANJOS, PARA QUE AS MELODIAS E OS CONTRAPONTOS APAREÇAM COM A MESMA INTENSIDADE E AS COMPOSIÇÕES POSSAM SER COMPREENDIDAS COMO UM TODO.

THE MUSICAL PROPOSAL OF THIS SONGBOOK IS TO SHOW MOACIR SANTOS' MUSIC IN THE CLEAREST POSSIBLE WAY, SO THAT IT CAN BE PLAYED BY DIFFERENT MUSICAL SETTINGS. IT DOES NOT HAVE THE PRETENSION OR THE CONCERN OF BEING A BOOK MADE SPECIFICALLY FOR THE PIANO OR ANY OTHER INSTRUMENT. WE CHOSE THIS FORMAT, WITH THE PIANO STAFF (ACCOMPANIMENT) AND MELODIC INSTRUMENT, BECAUSE IT IS MORE ADEQUATE TO THE REDUCTION OF THE ARRANGEMENTS AND SO THAT THE MELODIES AND COUNTERPOINTS ARE SHOWN WITH THE SAME INTENSITY AND THE COMPOSITIONS CAN BE UNDERSTOOD AS A WHOLE.

MARIO ADNET





CRONOLOGIA CHRONOLOGY


- | | | |
|------|---|--|
| 1926 | Nasce, em Pernambuco, em 26 de julho. | Born in the state of Pernambuco, Brazil, on July 26th. |
| 1943 | Participa no programa Vitrine da PRA-8 de Recife, Pernambuco, tocando saxofone-alto. | Takes part in the program of Rádio PRA-8 in Recife, Pernambuco, playing alto saxophone. |
| 1944 | Em julho, ingressa na banda da polícia militar de João Pessoa, Paraíba, como sax-tenorista. | In July, he joins the military police band in João Pessoa, state of Paraíba, as a tenor sax player. |
| 1945 | Em dezembro, desliga-se da banda da polícia militar como sargento músico de primeira classe e, em seguida, ingressa na PRI-4 Rádio Tabajara (J. Pessoa, Paraíba) como sax-tenorista, solista, daquela jazz-band – atua também como clarinetista do conjunto regional daquela emissora. | In December, he quits the military police band as a first-class sergeant musician and, soon afterwards, joins the PRI-4 Rádio Tabajara (in João Pessoa, Paraíba) as a tenor sax player, soloist of the jazz-band. He also plays the clarinet for the regional group of that radio station. |
| 1947 | Casa-se com Cleonice, em 15 de setembro. É nomeado maestro diretor musical da PRI-4 Rádio Tabajara. | Marries Cleonice on September 15th. He is appointed musical director/conductor for PRI-4 Rádio Tabajara. |
| 1948 | Muda-se para o Rio de Janeiro. Ingressa na Rádio Nacional do Rio de Janeiro como sax-tenorista, solista, da jazz-band do maestro Chiquinho e sua orquestra; também participa de todos os programas de envolvimento orquestral da emissora. | Moves to Rio de Janeiro. Joins Rádio Nacional of Rio de Janeiro as a tenor sax player, soloist for the jazz band of conductor Chiquinho and his orchestra. Also participates in all programs of the radio station, which involved orchestras. |
| 1949 | Nasce Moacir Santos Filho. Começa a estudar simultaneamente a fim de se tornar um maestro completo: Harmonia, Contraponto, Fuga e Composição; tendo tido como professores os mais renomados da época, tais como: Paulo Silva, José Siqueira, Virgínia Fiusa, Cláudio Santoro, João Batista Siqueira, Nilton Pádua, Guerra Peixe, e alguns mais, sem deixar de citar H.J. Koellreutter do qual se tornou seu assistente. | Moacir Santos Filho, his son, is born. Starts to study simultaneously in order to become a complete musical conductor: Harmony, Counterpoint, Fugue and Composition, being taught by the most renowned teachers at the time: Paulo Silva, José Siqueira, Virginia Fiusa, Claudio Santoro, João Batista Siqueira, Nilton Pádua, Guerra Peixe, and some others, as well as H.J. Koellreutter, with whom he worked as an assistant. |

É nomeado um dos maestros arranjadores e regentes das orquestras da PRE-8, Rádio Nacional.	<i>He is appointed one of the conductors/arrangers of the orchestras at PRE-8, Rádio Nacional.</i>	1951	9
Participa do Terceiro Curso Internacional de Férias da Pro-Arte, em Petrópolis, onde estuda particularmente com o compositor e professor Ernest Krenek.	<i>Participates in the Third International Summer Course at Pro-Arte, in Petropolis, state of Rio de Janeiro, where he would have private lessons with the teacher and composer Ernest Krenek.</i>	1952	
É contratado como maestro diretor musical da TV Record (Canal 7) de São Paulo, por dois anos.	<i>Hired as the conductor and musical director by Record TV station (Channel 7) in São Paulo, for two years.</i>	1954	
Retorna às atividades na Rádio Nacional do Rio de Janeiro e prossegue também arranjando e conduzindo orquestras para gravadoras; musicando e dirigindo orquestras de teatros de revistas, TV, filmes cinematográficos etc.	<i>Returns to his activities at Rádio Nacional of Rio de Janeiro and continues to arrange and conduct orchestras for record companies, directing and writing for orchestras in theaters, TV, films etc.</i>	1956	
Recebe o diploma de músico do ano conferido pelo Sindicato dos Músicos Profissionais do Estado da Guanabara (Rio de Janeiro) juntamente com a União dos Músicos do Brasil, por sua destacada atuação.	<i>Receives the award of "musician of the year", given by the Professional Musicians' Syndicate of Rio de Janeiro and the Musicians Union of Brazil, due to his outstanding performance.</i>	1960	
É gravado o <i>Samba da bênção</i> onde aparece a célebre frase de Vinícius de Moraes na qual pede a bênção ao maestro. Durante toda a década de 1960, Moacir atuou como professor e teve como alunos entre outros: Nelson Gonçalves, Baden Powell, Pery Ribeiro, Carlos José, Nara Leão, as integrantes do Quarteto em Cy, Dori Caymmi, Carlos Lyra, Quartera (do grupo Os Cariocas), Luiz Claudio de Castro, Paulo Moura, Edmundo Maciel, Sérgio Mendes, Roberto Menescal, Darcy da Cruz, Mauricio Einhorn, Oscar Castro Neves, Geraldo Vespar, Chiquito Braga, Elias do Pandeiro, Marçal, Bola Sete, Dom Um Romão, João Donato, Aírto Moreira, Flora Purin, Raul de Souza e Chico Batera.	<i>"Samba da bênção", in which Vinicius de Moraes wrote his famous line asking for conductor Moacir Santos' blessing, is recorded. During the whole decade of 1960, Moacir worked as a teacher and had, among others, students such as Nelson Gonçalves, Baden Powell, Pery Ribeiro, Carlos José, Nara Leão, the members of Quarteto em Cy, Dori Caymmi, Carlos Lyra, Quartera (from the group Os Cariocas), Luiz Claudio de Castro, Paulo Moura, Edmundo Maciel, Sérgio Mendes, Roberto Menescal, Darcy da Cruz, Mauricio Einhorn, Oscar Castro Neves, Geraldo Vespar, Chiquito Braga, Elias do Pandeiro, Marçal, Bola Sete, Dom Um Romão, João Donato, Aírto Moreira, Flora Purin, Raul de Souza and Chico Batera.</i>	1962	
Por indicação de João Gilberto compõe música para o filme <i>Seara vermelha</i> , de Rui Aversa, baseado no livro homônimo de Jorge Amado.	<i>Recommended by João Gilberto, he writes the soundtrack for the film Seara vermelha, by Rui Aversa, based on the homonymous book by Jorge Amado.</i>	1963	
Compõe música para o filme <i>O santo módico</i> , uma co-produção franco-brasileira, de Sacha Gordine, dirigido por Robert Mazoyer.	<i>Writes the musical score for the film O santo módico, a French-Brazilian co-production by Sacha Gordine, directed by Robert Mazoyer.</i>	1964	
Ainda no Rio de Janeiro compõe trilha de seu primeiro filme americano, <i>Amor no Pacífico</i> , cujo grande êxito, reconhecido pelo Palácio do Itamaraty, na Guanabara, concorre para sua visita aos Estados Unidos por ocasião da Avant-Prémière daquele filme.	<i>Still in Rio de Janeiro, he writes his first musical score for an American film, Amor no Pacífico (Love in the Pacific). Its success, recognized by the Itamaraty (Brazilian Foreign Office), takes him to the pre-opening of the film in the USA.</i>	1965	

	Compõe música para os filmes <i>O Ganga-Zumba</i> , de Carlos Diegues, <i>Os fuzis</i> , de Ruy Guerra, e <i>O beijo</i> , de Flávio Tambellini. É gravado o LP <i>Coisas</i> para o selo Forma, de Wadih Gebara e Roberto Quartin.	<i>Writes music for the films O Ganga-Zumba, by Carlos Diegues, Os fuzis, by Ruy Guerra and O beijo, by Flávio Tambellini.</i> <i>The album Coisas is recorded for Forma, the label owned by Wadih Gebara and Roberto Quartin.</i>
1966	É nomeado membro da ASCAP (American Society of Composers Authors and Publishers).	<i>Appointed member of ASCAP (American Society of Composers Authors and Publishers).</i>
1967	Esponaneamente, se desliga da Rádio Nacional para fixar sua residência permanente nos EUA, alegando serem os contratos musicais bem melhores do que no Brasil.	<i>Spontaneously, leaves Rádio Nacional to live permanently in the United States, claiming that the musical contracts were much better there than in Brazil.</i>
1968	Participa da equipe de Henry Mancini de música para filmes.	<i>Joins Henry Mancini's teamwork of writing songs for movies.</i>
1970	Participa da equipe de criação musical de Lalo Schifrin na série para TV <i>Missão Impossível</i> .	<i>Participant with Lalo Schifrin's group in the creation of the musical score for the TV series Mission: Impossible.</i>
1972	Lança seu primeiro álbum nos EUA: <i>The Maestro</i> (Blue Note/United Artists), o qual é escolhido para concorrer ao Grammy Award.	<i>Releases his first album in the US: The Maestro (Blue Note/United Artists), which gets nominated for the Grammy Awards.</i>
1974	Lança seu segundo álbum: <i>Saudade</i> (Blue Note / United Artists).	<i>Releases his second album in the US: Saudade (Blue Note/United Artists).</i>
1975	Lança seu terceiro álbum: <i>Carnival of the Spirits</i> (Blue Note / United Artists).	<i>Releases his third album in the US: Carnival of the Spirits (Blue Note/United Artists).</i>
1977	Torna-se membro da MTAC (Music Teachers Association of California).	<i>Becomes a member of the Music Teachers Association of California (MTAC).</i>
1979	Lança seu quarto álbum: <i>Opus 3 Nº1</i> (Discovery Records).	<i>Releases his fourth album in the US: Opus 3 nº1 (Discovery Records).</i>
1985	Recebe, no Rio de Janeiro, a honra de ser escolhido junto com o maestro Radamés Gnattali para abrir o primeiro festival de jazz no Brasil denominado Free Jazz Festival.	<i>In Rio de Janeiro, Moacir has the honor, together with conductor Radamés Gnattali, to perform in the opening of the first jazz festival in Brazil (the "Free Jazz Festival").</i>
1986	Em João Pessoa, recebe o diploma da Ordem dos Músicos do Brasil, Conselho Regional da Paraíba.	<i>In the city of João Pessoa, a diploma of the Brazilian Musicians Association is awarded to Moacir by the Regional Council of that Association in the state of Paraíba.</i>
1994	Participa como professor do curso Festival de Inverno, em Campos do Jordão, São Paulo. Recebe o diploma da Academia Pernambucana de Musica (APM), datado aos 14 de agosto.	<i>Participates, as a professor, in the "Winter Festival" course, in Campos do Jordão, São Paulo.</i> <i>On August 14th, a diploma awarded by the Academy of Music of the State of Pernambuco honors him.</i>

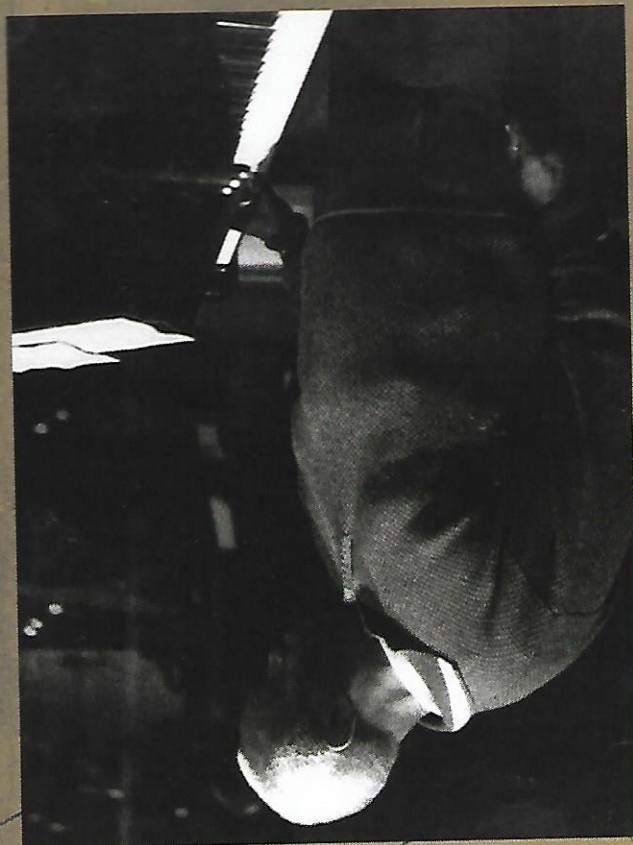
É homenageado em <i>Tribute To Moacir Santos</i> pelo Brazilian Summer Festival, no Teatro Ford, em Los Angeles, U.S.A.	<i>The Brazilian Summer Festival, at the Ford Theater, in Los Angeles, pays special homage to him with the "Tribute to Moacir Santos".</i>	1996
Em 12 de junho, recebe a Comenda de grau de Oficial da Ordem de Rio Branco do Presidente da República do Brasil, Grão-Mestre daquela Ordem, outorgada por Decreto de 26 de abril de 1996 em cuja cerimônia no Consulado Brasileiro de Los Angeles.	<i>On June 12th, in a ceremonial performed at the Brazilian Consulate in Los Angeles, he is invested with the insignia of Officer of the "Order of Rio Branco" granted to him by the president of Brazil, Great Master of that Order, through a decree dated on the 26th of April.</i>	
É homenageado com um concerto no Memorial da América Latina em São Paulo, liderado pelo músico Guilherme Vergueiro.	<i>Homage was paid to him with a concert led by Guilherme Vergueiro at the Latin America Memorial in São Paulo.</i>	1999
Volta ao Brasil para acompanhar as gravações de <i>Ouro negro</i> , projeto dos músicos Mario Adnet e Zé Nogueira, que inicia um processo de reconhecimento no Brasil e no exterior ao trabalho do maestro.	<i>Moacir comes to Brazil to follow the recording of Ouro negro, a project of the musicians Mario Adnet and Zé Nogueira, which starts an acknowledging process of Moacir's work, inside Brazil and in foreign countries.</i>	2001
Recebe o prêmio Multicultural Estadão, do jornal <i>O Estado de São Paulo</i> , pelo conjunto da obra.	<i>The prize "Multicultural Estadão", sponsored by the newspaper O Estado de São Paulo, is awarded to Moacir in recognition of the whole of his work.</i>	2003
Volta mais uma vez ao Brasil para acompanhar as gravações do novo CD <i>Choros & Alegria</i> , também produzido por Mario Adnet e Zé Nogueira e participa da filmagem do DVD <i>Ouro negro</i> .	<i>Back again to Brazil, to follow the recording of the new CD Choros & Alegrias, also produced by Mario Adnet and Zé Nogueira, and to participate in the DVD Ouro negro.</i>	2005





QUANDO EU FUJO DA MINHA VAIDADE, SINTO O MEU ORGULHO AGACHADINHO, TÃO
ESCONDIDINHO FINGINDO QUE NÃO EXISTE. Rio 23/2/66

WHEN I RUN AWAY FROM MY VANITY, I FEEL MY PRIDE CROUCHING, SO DISGUISED,
PRETENDING IT DOESN'T EXIST. Rio 23/02/66

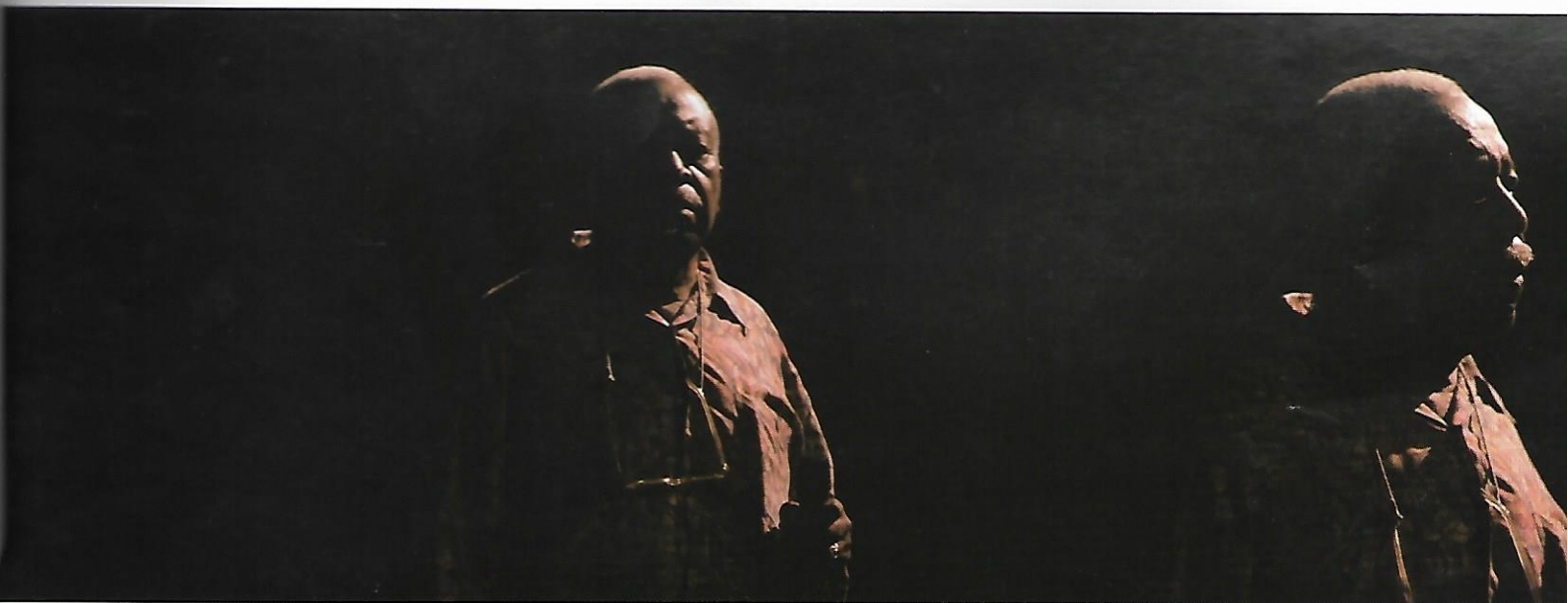


by *Marcie Santos*

NEW BLUISH MEN

~~BLUISH MEN~~

OK



HUGO SUKMAN

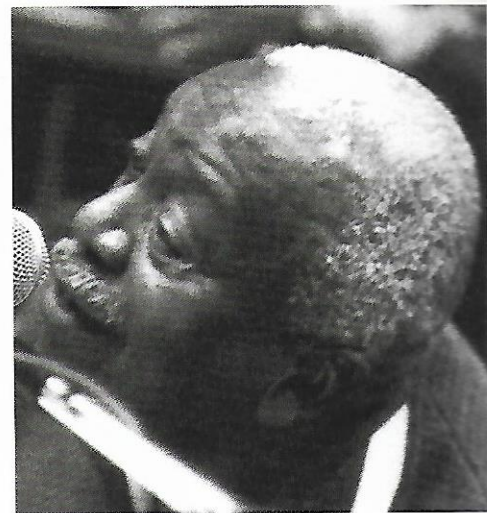
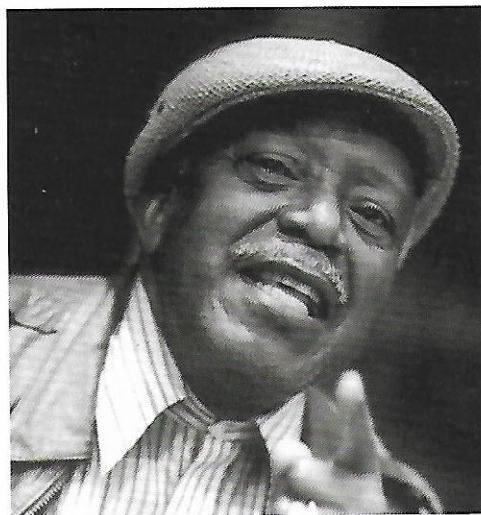
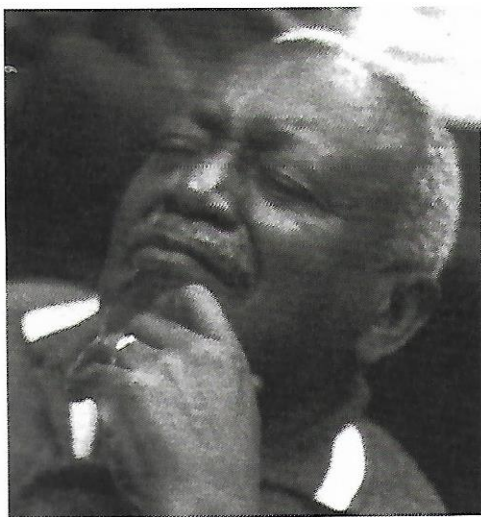
QUANDO Vinicius de Moraes proferiu os famosos versos “À bênção, maestro Moacir Santos/Que não és um só/És tantos, tantos como o meu Brasil de todos os santos”, corria o ano de 1962 e aparentemente o poeta estava errado.

Ou, naquele clima fraternal do *Samba da bênção*, sendo generoso com o amigo com quem escrevera um punhado de sambas, como o soberbo “Se você disser que sim”. O maestro fazia, naquele momento e com a classe habitual, os arranjos do que seria o tão querido LP *Elizeth interpreta Vinicius*. Era a voz de Elizeth Cardoso dando vida aos primeiros sambas de Vinicius com Baden Powell, à rara parceria com Vadico (“Sempre a esperar”), ao samba (que ainda não era a valsa rearranjada e reinventada por Tom Jobim, muitos anos depois) “Pela luz dos olhos teus” e as densas canções (raras na obra do maestro) do próprio Moacir e de Vinicius como “Lembre-se”, “Triste de quem” e a brincadeira instrumental que o Poetinha havia escrito em forma de pito, “Menino travesso”.

Moacir Santos, para a maior parte das pessoas que liam seu nome nos créditos dos discos ou ouviam seu nome dito pelos locutores da Rádio Nacional, naquele ano de 1962, ele não era tantos, era apenas um só. Um bom maestro como tantos no Brasil de tantos santos, lyrios panicalis, leos perachis, radamés gnatallis, lindolfos gayas, carlos monteiros de souzas...

Estaria o respeitado poeta e diplomata Vinicius exagerando ao atribuir o dom da pluralidade ao maestro, só maestro? Talvez, com a antevisão dos poetas, Vinicius já tivesse observado (e certamente ouvido) que o amigo Moacir estaria destinado a ser o músico dos músicos do Brasil, o professor de toda uma geração, de João Donato e Baden Powell, de Dori Caymmi e Oscar Castro Neves, de Paulo Moura e Sérgio Mendes, um sem-número de grandes músicos que, pelos conhecimentos passados por Moacir, ajudariam a compor uma fornada de músicos sem precedentes no mundo.

Será que Vinicius já via o mesmo mito que as gerações posteriores de músicos reverenciariam como sua principal influência, mesmo com o mestre lá longe, nos Estados Unidos? Já via o futuro autor das “Coisas”, seguramente a série de músicas mais influente



da moderna música brasileira, que só viriam à luz três anos depois? Já via os cultuados *The Maestro*, *Saudade*, *Carnival of the spirits*, discos que faria nos Estados Unidos e que seriam recebidos como aula e deleite por músicos e ouvintes do mundo todo?

Tudo bem que, para ajudar na antevisão de Vinicius, dois anos antes, em 1960, os colegas maestros e músicos da Rádio Nacional, a nata da música brasileira de então, elegeram Moacir como o “músico do ano” da emissora, prêmio que era distribuído no programa “Gente que brilha” pelo Sindicato dos Músicos. A premiação de Moacir foi anunciada por um texto que lembrava que “de modesto menino pobre do estado de Pernambuco, sua terra natal, chegou com esforço, dedicação e talento a ser um dos mais brilhantes maestros da grande equipe de músicos da Rádio Nacional...”.

Sim, ao contrário dos músicos e dos maestros que o elegeram, criados entre partituras e orquestras nas melhores salas de concerto do Brasil e do mundo, Moacir nasceu literalmente no meio do sertão. No dia 26 de julho de 1926 em lugar incerto do interior de Pernambuco, entre Serra Talhada, Bom Nome e Belmonte, enquanto Lampião e seus cabras fugiam dos macacos da polícia.

Somente aos dois anos de idade de Moacir que sua mãe, Julita, fixou-se com os cinco filhos (Moacir era o penúltimo) em Flores do Pajeú, cidade que se orgulha até hoje de ser o berço do grande maestro e compositor de fama internacional. E que, de certa forma, acabou virando.

É que antes que Moacir completasse três anos, morria sua mãe. Corina, sua madrinha, acaba o adotando. Mas ela também adoece e é obrigada a mudar-se para o Recife em busca de tratamento, deixando Moacir com uma família de amigos, em Pajeú. Enquanto a madrinha se tratava, Moacir aprendia a catar nos quintais do sertão, tabocas, pequenos pedaços de bambu, com os quais fazia sozinho suas primeiras flautas – o misterioso engenho sem mestre que só os predestinados, os muito vocacionados inexplicavelmente, vivenciam.

Menino mal andando e já trauteando com talento evidente sua flauta de bambu, seus pífanos pelo sertão, pela primeira vez Moacir virou músico dos músicos. Luiz Dantas, da jazz-band da cidade, deu-lhe um violão. Aluísio Vanderlei, um flautim. Zacarias, o trompetista da banda, deu-lhe lições de trompete. Ao ouvi-lo no trompete, o maestro Paixão, do Recife, ficou espantado com o garoto de tão pouca idade que já tocava tanto.



– O que fará quando ele estiver mais crescido? – antecipou o maestro, de outra forma, a idéia dos versos de Vinicius.

E o maestro Paixão deu-lhe um clarinete de presente. Alguém apresentou-lhe o saxofone. Era tanta música na cidade durante a infância de Moacir, e tanta admiração dos músicos e do público local, que ele não quis nem pensar em se mudar para o Recife quando, já bem de saúde, a madrinha Corina mandou buscar o afilhado.

Aos 14 anos, amuado com a falta de perspectivas na pequena Pajeú e inflado pelo desejo de abrir seus horizontes humanos e musicais, Moacir fugiu de casa. De cidade em cidade, onde chegava era o mesmo espanto, o frangote tocando qualquer instrumento de sopro como gente grande, como ninguém tocava naqueles sertões.

Ao chegar a Alagoa de Baixo (hoje Sertânia), Moacir passava fome. Não disse a ninguém que queria um prato de comida. Mas perguntou, como sempre, pela banda da cidade. Lá, tocou um clarinete, espantou a todos os músicos da banda, e não só ganhou o então tão sonhado prato de comida, mas também a proteção do fazendeiro e chefe político da cidade. Onde chegava, o menino era levado logo a conhecer o prefeito, tal o espanto que causava, primeiro no meio musical, depois entre toda a população que nunca vira ninguém - ainda mais um menino - tocar daquela maneira.

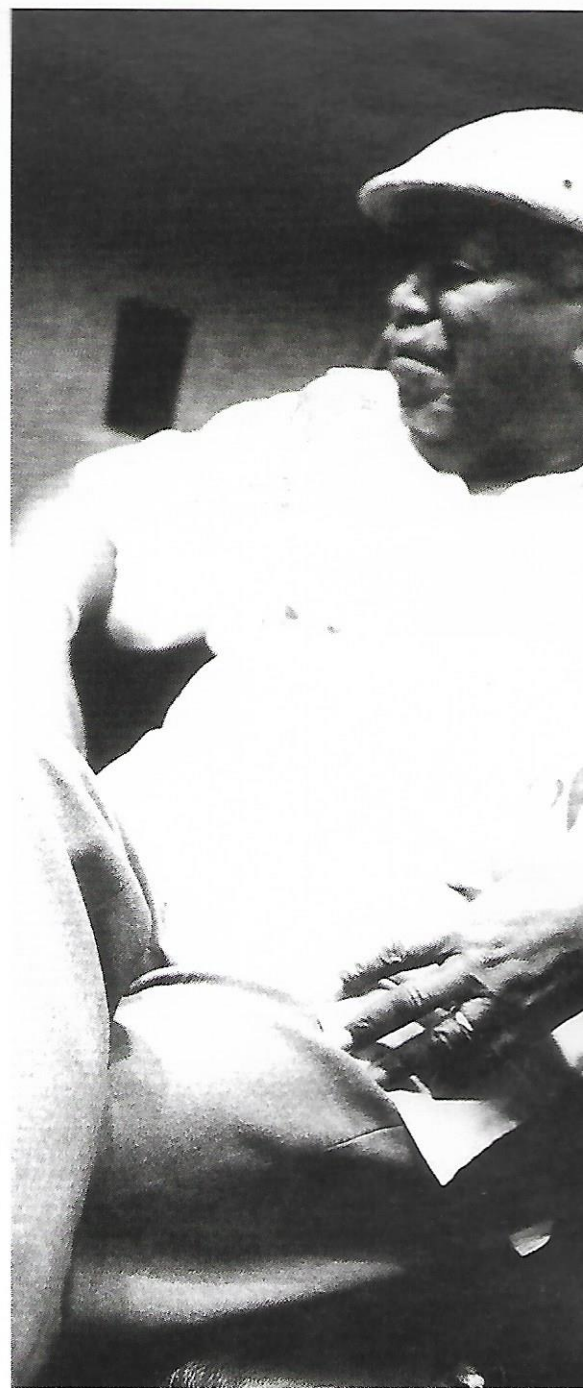
Noutro feito, em Arcoverde reencontrou o mestre Paixão, que o acolheu e o levou para o Recife. Lá, diante do mar que via pela primeira vez e espantado pela beleza e velocidade da primeira metrópole que conhecia, foi trabalhar numa banda, naturalmente.

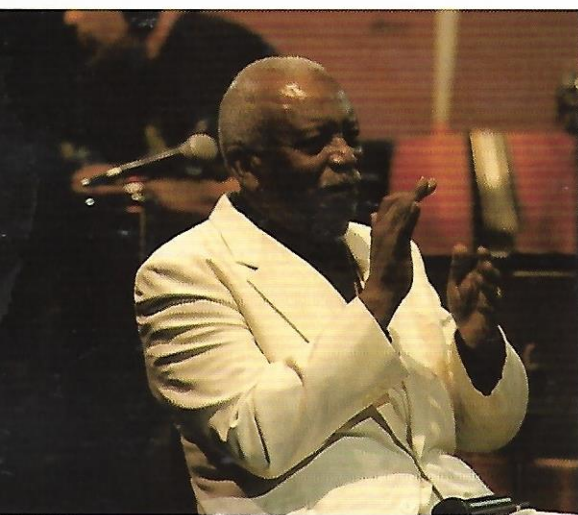
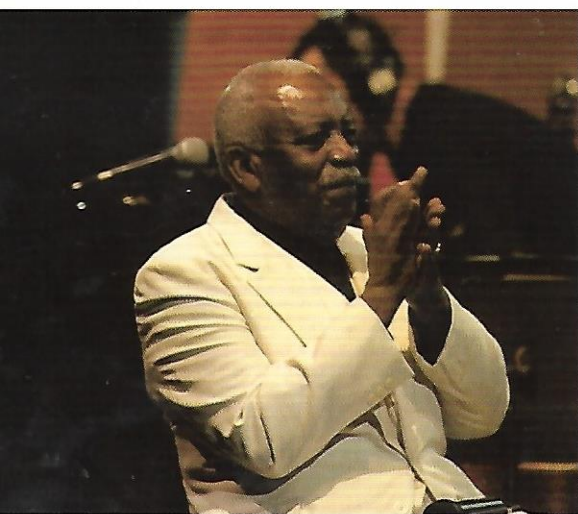
– Que instrumento você toca? – perguntou o maestro.

– Qualquer um – respondeu Moacir, desavisado.

Deram-lhe um saxofone tão velho que, ao limpá-lo, um rato saiu lá de dentro.

Entre idas e vindas pelo sertão e pelo litoral, muita aventura e muita música depois, Moacir chegou a Salvador. E foi tocar, a convite de um amigo trompetista, na orquestra do Cassino Tabariz. Logo no primeiro ensaio, o bam-bam-bam do sertão, o prodígio do Pajeú, o fenômeno de todos os instrumentos, fez a orquestra parar duas vezes. Estava nervoso, era a primeira vez que ele enfrentava uma orquestra onde todos eram peritos em partituras, em leitura musical.





SEMPRE PROCUREI PELO EXTERIOR A FELICIDADE EM VÃO; AGORA, QUASE EXAUSTO, NO MEU INTERIOR ESPERO QUE A FELICIDADE ME PROCURE. RIO 26/2/66

I HAVE ALWAYS LOOKED IN VAIN FOR HAPPINESS OUTSIDE OF MYSELF; NOW, ALMOST EXHAUSTED, I HOPE THAT HAPPINESS LOOKS FOR ME INSIDE. RIO 26/02/66

E Moacir chorou como a (quase) criança que ainda era. Mas enquanto chorava prometeu que seria exímio naquilo. Foi aí que o futuro maestro percebeu que não bastava só o absurdo talento inato. Era preciso estudar.

Foi com a experiência de conhecer quase todos os instrumentos (para não dizer que ele tocava TODOS os instrumentos), de ser um saxofonista sem par, ter aprendido a ler e escrever música como poucos, de descobrir que estudar é tão importante quanto o talento, de ter vivido em vinte anos aventuras para uma vida inteira, que Moacir recusou uma vaga de acordeonista numa orquestra do interior e resolveu ir de navio para o Rio de Janeiro em 1947, ao lado da mulher Cleonice, e sob o prestigiado protesto dos músicos de Salvador que o queriam lá.

Logo, guiado por um amigo tenorista que tocava na Orquestra Tabajara, Moacir arrumou emprego num *dancing* e estabeleceu-se com a mulher numa casinha do subúrbio do Engenho Novo, ganhando o dobro do que ganhava no Nordeste.

Mas o maestro queria mais. E com uma carta de recomendação de políticos nordestinos que sabiam da sua fama, conseguiu uma vaga na Rádio Nacional. Entrou, como se dizia na época, pela janela.

– Eita, estou na Rádio Nacional! – exclamou em voz baixa, para si mesmo de forma bem sertaneja, na hora em que ouvia a confirmação de que seria músico de uma das prestigiosas orquestras da emissora. Mas sabia que não era um indicado qualquer. Tanto que, dias depois indagado por um diretor sobre as qualidades do novo saxofonista que veio do Norte, o maestro Chiquinho aplicou um teste no rapaz.

– Foi um teste para nós. Botamos a música. Botamos a música para o rapaz e ele tocou tudo. Entretanto, ele botou uma música para nós e não tocamos – disse Chiquinho, sem saber que estava ali aprendendo a mesma lição que tudo quanto o maestro do nordeste já havia aprendido de algum modo.

Em 1949, enquanto trabalhava na Rádio Nacional como instrumentista, Moacir resolveu que iria estudar música a fundo pelos próximos cinco anos. Queria se tornar um músico completo, um maestro. Estudou com todo mundo que podia: os compositores Claudio Santoro e Guerra-Peixe, o maestro austríaco Hans Joachim Koellreute e Ernst Krenek (com quem chegou até aos limites do dodecafonismo) e, não em cinco mas em dois anos, seria promovido na própria Rádio Nacional ao cargo de maestro.

Foi no então novo programa “Quando os maestros se encontram” que Moacir apresentou suas duas primeiras orquestrações, uma para “Na baixa do sapateiro” de Ary Barroso, e a outra para um concerto para trompa escrito por ele mesmo. Em 1951, aos 25 anos, era maestro efetivo da Rádio Nacional.

É assim, já quase depois de 15 anos vividos no Rio – onde fez música para tudo: teatro, rádio, TV, disco, cinema – que voltamos à frase de Vinicius, proferida no “Samba da bênção”, quando Moacir não era aparentemente tantos, apenas mais um dos grandes maestros brasileiros. Mas que o poeta percebia: “Não és um só, és tantos”.

Como amigo e parceiro de Moacir, Vinicius conhecia sua história de vida: de tantos não de um só. Sabia que, além de brilhante saxofonista, compositor, arranjador e





regente, no múltiplo Moacir ainda cabia o não menos importante título de professor. Só para ficar num exemplo tão caro a Vinicius e tão importante para a música brasileira, foi nas aulas de Moacir, nos exercícios que ele dava, nos desafios que ele instigava, que Baden Powell compôs os primeiros afrosambas. Mas ali, naquele 1962, só Vinicius e o pessoal mais ligado à música sabiam que Moacir Santos era tantos. Faltava ainda ao mundo conhecer sua grande música.

E foi três anos depois, com o samba-jazz e a bossa nova já tendo levado a música brasileira a níveis estratosféricos, que pela vanguardista gravadora Forma (especializada justamente nos dois gêneros) sairia finalmente o LP *Coisas* de Moacir Santos, seu primeiro grande trabalho de fato autoral. São dez temas, chamados “Coisas” e numerados de um a dez, que em sua beleza e complexidade resumem mais de trinta anos de vivência musical e espiritual – só podiam ganhar nome tão simples.

– Sempre tive vontade de produzir música e catalogá-la de forma erudita, como Opus 1, Opus 2. Quando Baden Powell veio estudar comigo e me convidou a participar no seu disco com o baterista americano Jimmy Pratt, o engenheiro de gravação me perguntou o nome da música que gravávamos e eu respondi: “Ah, é uma ‘Coisa’”. Foi quando surgiu a idéia de numerá-las assim – conta Moacir sobre sua obra mais famosa. Uma espécie de atualização da música instrumental brasileira pelos procedimentos musicais mais modernos dos anos 1960 – um enegrecimento da forma brasileira de compor e arranjar música moderna.

Moacir virou, naquele miolo de anos 60, símbolo da moderna música brasileira e, por isso, foi cooptado pelo Cinema Novo. Fez trilhas sonoras para diversos filmes do movimento, como *O beijo* (de Flávio Tambellini), *Os fuzis* (de Ruy Guerra) e *Ganga-zumba*, (de Cacá Diegues) cujo tema principal é o “Coisas nº. 5”, que com letra de Mario Telles se tornaria um dos maiores *standards* brasileiros de todos os tempos, “Naná”.

Mas foi ao fazer a música do filme americano *Love in the Pacific*, no qual escreveu para uma orquestra de 65 músicos, que a perspectiva de se mudar para os Estados Unidos tornou-se concreta.

Pelo sucesso do filme, ganhou do Itamaraty uma passagem para conhecer os Estados Unidos e de lá não voltou mais, primeiro vivendo em Newark, perto de Nova York e, depois, buscando um clima mais próximo do Rio, Los Angeles, onde vive até hoje.

Lá, além de dar aulas regularmente, fez uma série de discos – gravados pelo prestigioso selo de jazz Blue Note – que chegaram ao Brasil para influenciar toda uma geração de músicos, arranjadores e compositores que não viram Moacir trabalhar no nosso país.

O compositor Mario Adnet e o saxofonista Zé Nogueira são dois desses mais abnegados seguidores de Moacir. Ambos, bem como toda uma geração de músicos, formaram-se ouvindo o maestro e, pela distância física e espiritual (houve uma época que sua música e ele eram esquecidos por aqui, o que aumentava ainda mais a distância), consideravam-no quase como alguém de outro planeta ou de outro tempo, seguramente.



HÁ PESSOAS QUE, PELA SUA BONDADE E DIGNIDADE, ESTIMULAM A NÓS SERMOS UM POUCO MELHOR DO QUE SOMOS;... OBSERVEMOS!... RIO 21/3/66

THERE ARE PEOPLE WHO, DUE TO THEIR KINDNESS AND DIGNITY, STIMULATE US BEING A LITTLE BETTER THAN WE ARE... LET'S OBSERVE CAREFULLY... RIO 21/03/66

Moacir e Cleonice, sua esposa.



Moacir entre Zé Nogueira e Mario Adnet e, abaixo, as mãos dos três ao piano

Gilberto Gil, em estúdio, cantando "Maracatu, nação do amor"

Muiza Adnet, momentos antes de gravar "Bodas de prata dourada"

Joyce e João Donato gravando com Moacir "De repente, estou feliz"

Moacir ao piano
No estúdio, Moacir com
Ed Motta, Djavan,
João Bosco e
Milton Nascimento

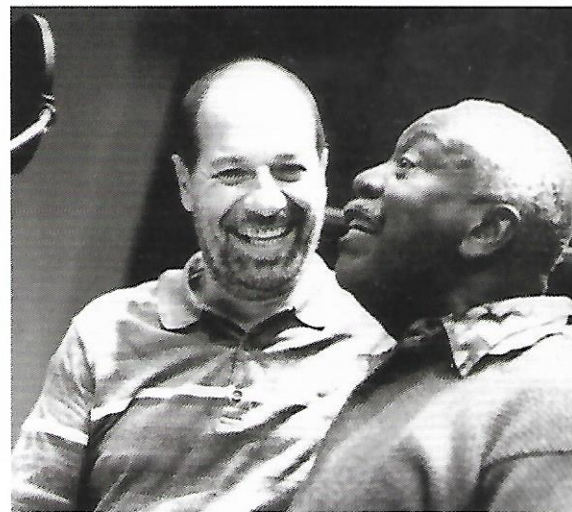


Os discos americanos de Moacir eram raros no Brasil e mesmo o nativo *Coisas* só era conseguido em sebos e, como raridade, eram caríssimos. Querendo estudar mais a fundo a música de Moacir, Adnet e Zé Nogueira tiveram a idéia do projeto que redundaria no CD duplo *Ouro negro*, patrocinado pela Petrobras e gravado em 2001, no Rio de Janeiro.

O projeto era simples: regravar a música de Moacir, de *Coisas* em diante, com músicos brasileiros contemporâneos, fãs do maestro. Mas, devido à sina de retirante, mania de viajante que se muda deixando coisas pelo caminho, justamente as partituras originais dos grandiosos arranjos de suas “Coisas” sumiram quando a gravadora Forma foi vendida para a Phillips. Adnet e Nogueira, de ouvido, cuidadosamente reescreveram todas as partes das dez “Coisas” originais, que foram regravadas no disco *Ouro negro* e agora são pela primeira vez publicadas neste *songbook*. Presente nas gravações no Rio de Janeiro, Moacir participou da reconstrução de suas partituras perdidas, ajustando algumas notas.



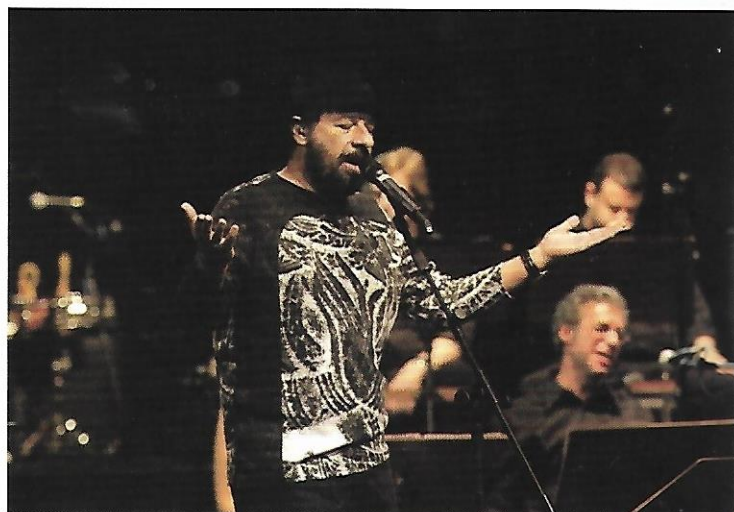
Além de *Coisas* – que, posteriormente e por causa do *Ouro negro*, foram finalmente relançadas pelo selo MPB e distribuídas pela gravadora Universal (herdeira da Phillips, dona da Forma) – o CD duplo e este *songbook* contém outras 16 músicas de Moacir lançadas em seus discos americanos: músicas do mítico *The Maestro* (Blue Note, 1972), de *Saudade* (Blue Note, 1974) e de *Carnival of Spirits* (Blue Note, 1975). Além de músicas inéditas como “Bodas de prata dourada” e “Amalgamation”.



Para o disco, e como mais uma homenagem da música brasileira a Moacir, o compositor Nei Lopes, tão identificado com o principal traço da música de Moacir, que é a negritude, escreveu novas letras em português para algumas músicas e que foram interpretadas por estrelas da música popular brasileira. Assim, Milton Nascimento cantou “Navegação” (sobre a música “Coisas nº. 8”), Djavan, o samba “Sou eu” (“Luanne” do *The Maestro*), Ed Motta, “Orfeu” (sobre o *Quiet carnival*, do *Carnival of Spirits*), Gilberto Gil, o “Maracatu, nação do amor” (de “April Child”, um dos maiores sucessos de Moacir, do LP *The Maestro*) e João Bosco, o “Oduduá” (sobre “What’s my name”, do *Saudade*). Joyce e João Donato cantam “De repente, estou feliz” e Muiza Adnet, com participação vocal de Moacir, interpreta “Bodas de prata dourada”, ambas raras letras escritas pelo próprio maestro.



Mas os dois discos, como a maior parte da obra de Moacir, são fundamentalmente instrumentais. E a intenção de Adnet e Nogueira, agora plenamente realizada com a publicação deste *songbook*, não era mostrar somente as composições de Moacir como sua fantástica linguagem de orquestrador (sobretudo para instrumentos de sopros).



Moacir, no palco
com Djavan, em dois
momentos

Muiza Adnet cantando
sozinha e com Moacir

"Oduduá" na voz
de João Bosco

Ed Motta interpretando
"Orfeu"





Zé Nogueira tratou mais da produção. Adnet, dos arranjos. O objetivo era reproduzir e trazer para a cultura musical contemporânea o “som” de Moacir. Para isso, montaram uma típica *big band* à Moacir Santos, a formação que o maestro inventou para gravar o *Coisas*, em 1964. Além de reconstruir a orquestra típica de Moacir, deram a chance de toda uma nova geração de fãs e pupilos do maestro de tocarem sua obra que tanto os influenciou.

Assim, entraram em estúdio em março de 2001: os saxes de Zé Nogueira, Nailor Proveta, Marcelo Martins e Teco Cardoso; os trombones de Vittor Santos e Gilberto Oliveira; o trompete de Jessé Sadoc; o clarone de Paulo Sérgio Santos; a flauta de Andrea Ernst Dias; a trompa de Phillip Doyle; os pianos de Cristóvão Bastos e Marcos Nimrichter; o violão de Mario Adnet; a guitarra de Ricardo Silveira; os baixos acústicos de Zeca Assumpção e Jorge Helder e o elétrico de Bororó; a bateria de Jurim Moreira; a percussão de Marçal, além dos cantores já mencionados. O clima de emoção, com a presença do próprio Moacir Santos no estúdio, marcou a gravação.

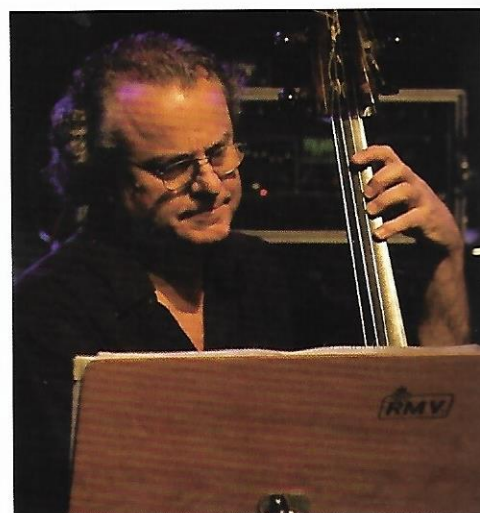
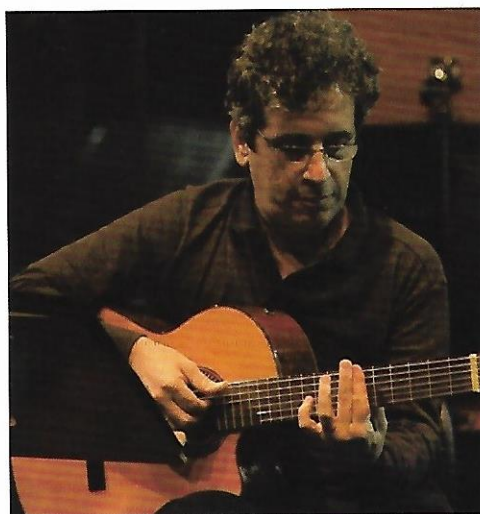
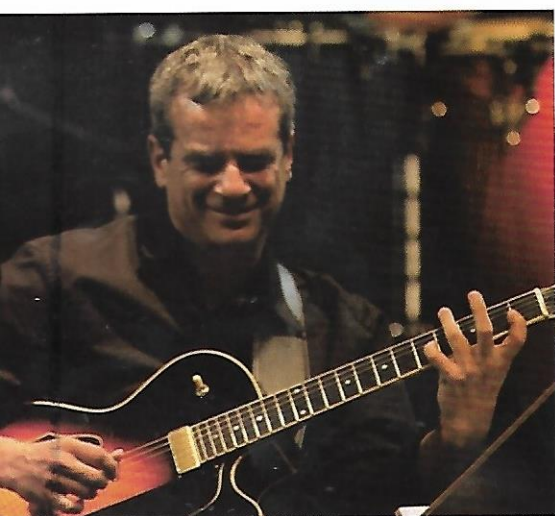
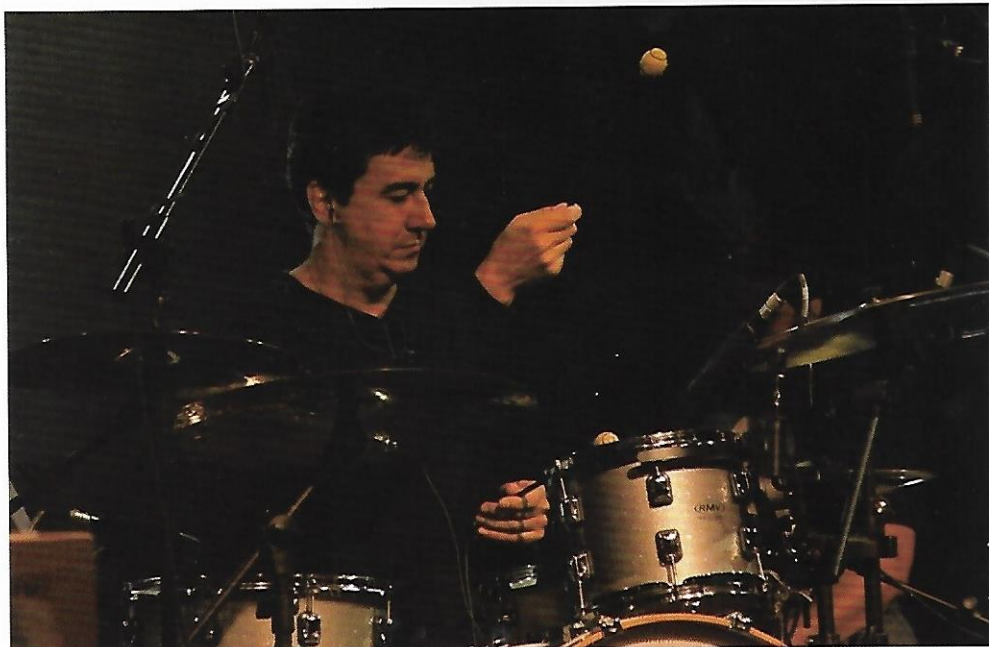
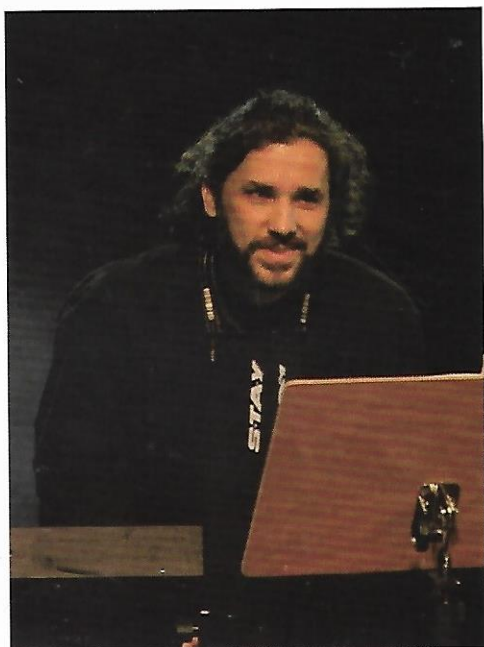
E continuou, no concerto de lançamento no Teatro João Caetano, no Rio, em maio de 2001, com a presença emocionada dos músicos. No tributo prestado a ele no Free Jazz Festival daquele ano, no Rio e em São Paulo. Nos prêmios que o disco ganhou mundo afora, dos novos fãs que conquistou para a música de Moacir, como o trompetista Wynton Marsalis, que ganhou o disco de uma amiga e passou a considerar o maestro brasileiro um dos maiores compositores da história do jazz, situando-o em algum lugar entre Thelonius Monk e Duke Ellington...

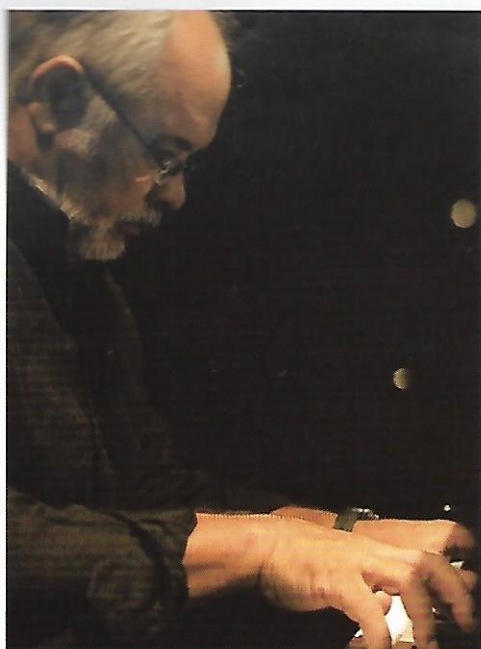
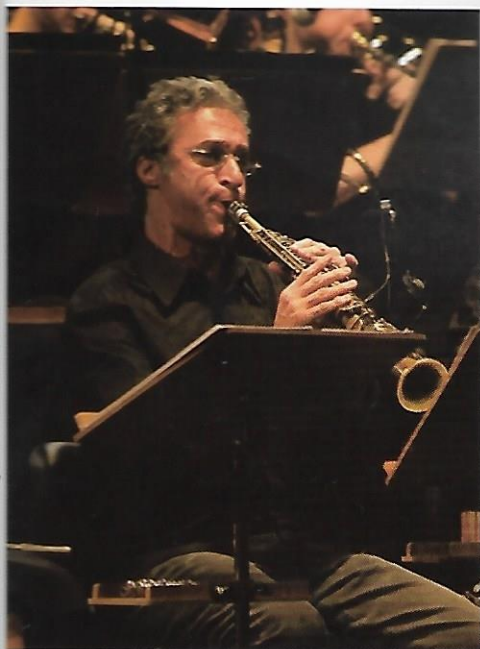
O fato é que, ao final da audição/leitura de *Ouro negro* não dá para dizer, como no início deste texto, que Vinicius de Moraes estava errado. Ele só viu antes e nos contou, como é próprio dos poetas, que aquele sertanejo negro e pobre era um dos maiores músicos e criadores do mundo. É tantos...



Phillip Doyle, Jessé Sadock, Vittor Santos, Antonio Henrique Seixas, Andréa Ernest Dias, Zé Nogueira, Marcelo Martins, Idriss Boudrioua e Teco Cardoso

Marcos Nimrichter, Zeca Assumpção, Mario Adnet e Ricardo Silveira





Ao lado: Marcos Nimrichter | Jurim Moreira | Ricardo Silveira | Mario Adnet | Zeca Assumpção | Todos os músicos com Moacir

Acima: Zé Nogueira | Cristóvão Bastos | Marcelo Martins | Idriss Boudrioua | Armando Marçal | Andréa Ernest Dias | Vittor Santos | Teco Cardoso | Jessé Sadoc | Phillip Doyle | Nailor Proveta | Antônio Henrique Bocão | Jorge Helder

OURO NEGRO ENGLISH VERSION



In 1962, Vinicius de Moraes said the famous lines: "Bless you, maestro Moacir Santos/You are not just one/You are so many, as many as my Brazil of all saints". Apparently the poet was wrong, or (like in that fraternal spirit of "Samba da bênção") he was being generous with his friend, with whom he had written many sambas, like the magnificent "Se você disser que sim".

At the time, the conductor was writing, with his usual classy style, the arrangements for the much loved album Elizeth interpreta Vinicius, in which Elizeth's voice brought to life the first sambas written by Vinicius and Baden Powell, his rare partnership with Vadico ("Sempre a esperar"), the samba "Pela luz dos olhos teus" (many years later rearranged and reinvented by Tom Jobim as a waltz) and Moacir's dense songs (seldom found in his work) with lyrics by Vinicius like "Lembre-se", "Triste de quem" and "Menino travesso", the light-hearted instrumental which the poet wrote as if he was "reprimanding" someone.

Moacir Santos, to the majority of people who read his name on record sleeves or heard it being mentioned by the DJs of Rádio Nacional, in that same 1962, was not "that many". He was only one. A good conductor, like many others in the "Brazil of all saints": lyrical panicalis, leos perachis, radamés gnatallis, lindolfos gayas, carlos monteiros de souzas...

Would the respected poet and diplomat be exaggerating when he attributed the gift of multifaceted talent to the conductor? Maybe, with the vision that poets have, Vinicius could have noticed (and certainly heard) that his friend Moacir was destined to be the musicians' musician in Brazil and the teacher of a whole generation: of João Donato and Baden Powell, of Dori Caymmi and Oscar Castro Neves, of Paulo Moura and Sérgio Mendes... countless great musicians who, through the knowledge imparted by Moacir, would help form a crop of musicians without precedent in the world.

Could it be that Vinicius was already envisaging the same myth that later generations would revere as their main influence, even if the master was living far away, in the USA? Did he envisage that Moacir would write "Coisas", surely the most influential series of Brazilian modern music, only three years later? Did he envisage the greatly acclaimed albums The Maestro, Saudade, Carnival of the spirits, recorded in the States and received as a lesson and a delight by musicians and listeners all around the world?

In truth, Vinicius' "visions" were aided by the fact that Moacir had been voted, two years earlier (in 1960), "Musician of the Year" of Rádio Nacional, by his fellow conductors and musicians at the radio station, who were the "cream" of Brazilian musicians at the time. This award was given by the Musicians Syndicate during the program Gente que brilha (which means "People Who Shine"). Moacir's name was announced during a speech, which reminded people that "being a modest poor boy in the state of Pernambuco, where he was born, he had become, with effort, dedication and talent, one of the most brilliant conductors of Rádio Nacional's great musicians team..."

Unlike the musicians and conductors who elected him, who had grown up surrounded by orchestras and sheet music in the best concert

halls in Brazil and the world, Moacir was born literally in the remote backwoods. That was in July 26, 1926 (Lampião? and his mates were still running away from the police), somewhere in the interior of Pernambuco, between Serra Talhada, Bom Nome and Belmonte.

It was only when Moacir was two years old that his mother Julita settled with her five children (Moacir was the second youngest) in a town, Flores do Pajeú, which, until today, carries the pride of being the homeland to the great, internationally famous composer and conductor. In a way, the town ended up becoming his "birthplace".

Before he was three, his mother died and his godmother Corina adopted him. But she also fell ill and was forced to move to Recife in search of treatment, leaving Moacir with a family of friends in Pajeú. While his godmother was away being treated, Moacir started to collect "tabocas" in the dry backyards. They were small pieces of bamboo, out of which he made, all by himself, his first flutes. A self-taught skill, that only the predestined and the extremely gifted experience with no rational explanation.

At a tender age, but already playing his bamboo flute with obvious talent across the backlands, Moacir became the musicians' musician for the first time: Luiz Dantas, member of the local jazz band, gave him a guitar. Aluisio Vanderlei gave him a piccolo. Zacarias, the trumpet player of the band, gave him trumpet lessons. When the conductor Paixão, from Recife, heard Moacir playing the trumpet, he was amazed to see such a young boy playing so well.

What will he be capable of, when he grows up? – asked the conductor, anticipating, in a different way, the same words of Vinicius de Moraes.

Conductor Paixão gave him a clarinet and someone else introduced him to the saxophone. There was so much music in Moacir's childhood town, and so much admiration from local musicians and local public that he didn't even want to consider moving to Recife when his godmother Corina, who was already fully recovered, sent for him.

?- Lampião was a famous bandit in the Northeast.

At 14, bored by the lack of perspectives in small Pajeú and driven by the desire to widen his human and musical horizons, Moacir ran away from home. From town to town, wherever he arrived, he caused astonishment: the spring chicken playing any wind instrument like a grown-up, like nobody did around those backwoods.

When he arrived at Alagoa de Baixo (which is now Sertânia), Moacir was starving. He did not tell anyone that he wanted some food. Instead, he asked, as he always used to, where he could find the local band. When he met them, he played some clarinet, caused astonishment among all the musicians in the band and got not only the food that he dreamt about, but also the protection of the farmer and local political leader.

Wherever he arrived, he used to be taken to meet the mayor, as he created such a sensation, firstly in the musical scene and then among the whole population of the town, who had never seen anyone – never mind a boy – play so well.

On another occasion, arriving at Arcoverde, he met "master" Paixão again, who took him in and then took him to Recife. There, on the seafront for the first time, amazed by the beauty and speed of the first big city he had ever been to, he started, naturally, working with a band.

What instrument do you play? – asked the conductor.

Any instrument – replied Moacir, innocently.

They gave him a saxophone so old that a rat came out of it while he was cleaning it.

While travelling around the backlands and the coast, experiencing large doses of music and adventure, Moacir arrived in Salvador. He was invited to play with the orchestra at Cassino Tabariz by a trumpet player friend. Right in the first rehearsal, the "big shot" of the backlands, the prodigy of Pajeú, the "phenomenon" of all instruments, made the orchestra stop twice. He was nervous, as it was the first time that he faced an orchestra where everyone was an expert in sheet music, in reading music.

And Moacir cried as the (almost) child that he still was. But while he cried, he promised he would excel in that area. The future conductor realized then that even his incredible innate talent was not sufficient. He needed to study.

With the experience of knowing almost all instruments (not to mention that he actually could play ALL instruments), of being a saxophonist like no other, of having learnt to read and write music like few could, of realizing that studying is as important as talent is, of having lived, in 20 years, the experiences of a lifetime, Moacir turned down a job as an accordion player at an orchestra in the countryside and decided to embark on a ship to Rio de Janeiro in 1947. He went with his wife Cleonice under massive and kind protests of the musicians of Salvador, who wanted him there.

Soon, taken by a tenor sax player friend who played at the Tabajara Orchestra, Moacir got a job in a club and settled with his wife in a small house in Engenho Novo, a suburb of Rio. He was earning twice as much as he did in the Northeast.

But the conductor wanted more. With a letter of recommendation written by politicians from the Northeast who knew about his fame, he got a job at Rádio Nacional. He got in, as people would say in those days, "through the back door".

- Wow! I am at Rádio Nacional! – he exclaimed quietly to himself, in a very "rural" style, when he heard the confirmation that he would be a musician for one of the highly prestigious orchestras of the radio station. He knew that he was not just another recommended musician, because a few days later, when a director asked the conductor Chiquinho about the abilities of the new saxophonist who had arrived from the North, he made Moacir take an exam.

- In the end, it was an exam for us. We played him a song. We played him this song and he played it all. However, when he played us a song, we couldn't play it – said Chiquinho, without knowing that he was learning somehow the same lesson that all the other conductors in the Northeast had already learned.

- In 1949, while he worked at Rádio Nacional as a musician, Moacir decided that he was going to study music in depth for the

following five years. He wanted to become a complete musician, a conductor. He studied with everyone he could: the composers Claudio Santoro and Guerra Peixe, the Austrian Hans Joachim Koellreuter and Ernst Krenek (with whom he arrived to the limits of dodecaphonism) and in two years (not five) he was promoted to the position of conductor at Rádio Nacional.

It was on the new program "When conductors meet" that Moacir presented his first two orchestrations, one for "Na baixa do sapateiro", by Ary Barroso, and the other for a concert for trumpet, written by himself. In 1951, at 25, he was a permanent conductor of Rádio Nacional.

This is when, after almost 15 years of living in Rio – where he wrote music for theater, radio, TV, records, cinema – we come back to Vinicius' sentence, expressed in "Samba do avião", when Moacir was not apparently "many", but just one of the great Brazilian conductors. But the poet knew: "You are not just one, you are so many".

As Moacir's friend and partner, Vinicius knew his life story: of all of his lives, not just one. He knew that besides being a brilliant saxophonist, composer, arranger and conductor, the multiple Moacir still had the no less important title of teacher. Just to give one example, which was so dear to Vinicius and so important to Brazilian music, it was during Moacir's lessons, in the exercises he proposed and the challenges he instigated, that Baden Powell wrote the first afrosambas.

But then, in 1962, only Vinicius and the people more connected to music knew that Moacir was "many". The world was still not aware of his great music.

It was three years later, when samba-jazz and bossa nova had already taken Brazilian music to "stratospheric" levels, that the vanguard record company Forma (a specialist precisely in both genres) finally released the LP Coisas by Moacir Santos, his great first work actually as a composer. It is ten tunes, called "Coisas" ("Things" in Portuguese), numbered from one to ten. Their beauty and complexity sum up over 30 years of musical and spiritual experience and could only be named as simply as that.

- I had always wanted to create music and classify it in an erudite way, like Opus 1, Opus 2. When Baden Powell came to study with me and invited me to participate on his album with the American drummer Jimmy Pratt, the recording engineer asked me the name of the song we were recording and I said: "Oh, it's a Coisa" ("Oh, it's a 'Thing' "). That was when I had the idea of numbering them like this – says Moacir about his most famous piece of work. It was a kind of update of Brazilian instrumental music, through the modern musical procedures of the '60s – giving a black flavor to the way that Brazilian music was written and arranged.

Moacir became, in those mid-'60s, a symbol of modern Brazilian music and that is why he was brought into Cinema Novo ?. He wrote music scores for several films in this movement, such as O beijo (by Flavio Tambellini), Os fuzis (by Ruy Guerra) and Ganga-zumba (by Cacá Diegues). The latter had "Coisa nº5" as its main tune and, with

lyrics by Mario Telles, it became one of the biggest Brazilian standards of all times, renamed "Naná".

But it was whilst writing the score for the American film "Love in the Pacific", a work for a 65 piece orchestra, that the possibility of moving to the United States became more realistic.

2- Cinema Novo was a movement developed in Brazil in the '60s in the attempt to create a national film culture that was specifically Brazilian in content and context. Social themes and aesthetics were prioritized.

Due to the success of the film, the Brazilian Foreign Office gave him, as a present, a ticket to visit the United States and he never came back. First he lived in Newark, near New York and, later, after searching for a similar climate to the one in Rio, he settled in Los Angeles, where he still lives today.

There, besides teaching regularly, he made many albums – recorded for the prestigious jazz label Blue Note – which arrived in Brazil to influence a whole generation of musicians, arrangers and songwriters who had not seen Moacir working in their country.

The composer Mario Adnet and the saxophonist Zé Nogueira are two of the most dedicated followers of Moacir. Both of them, along with a whole generation of musicians, were formed listening to the conductor and, because of the physical and spiritual distance (there was a time when his music and him were forgotten in Brazil, which made the distance even bigger), considered him as someone from another planet or certainly another era.

The American records of Moacir were rare in Brazil and even the native Coisas could only be found in second-hand shops. Due to their rarity, prices were really high. With the intention of studying Moacir's music even deeper, Adnet and Zé Nogueira had the idea of the project, which would result in the double CD Ouro negro, sponsored by Petrobras and recorded in 2001 in Rio de Janeiro.

The project was simple: re-record Moacir's music, from Coisas onwards, with contemporary Brazilian musicians who were fans of Moacir. However, due to his constant moving and the personality of the eternal traveler, who leaves things behind, it was precisely the original sheet music of Coisas which also disappeared when the record company Forma was sold to Phillips. Adnet and Nogueira, by ear, carefully re-wrote all the parts of the ten original "Coisas", which were re-recorded on the album Ouro negro and now are published for the first time in this songbook. Present in the recordings in Rio de Janeiro, Moacir helped to reconstruct his lost sheet music, by adjusting a few notes.

Besides Coisas, which because of Ouro negro was finally re-released later by the label MPB and distributed by Universal Music (heir of Phillips, owner of Forma), the double CD and this songbook contain 16 other tracks by Moacir, which had been released on his American records: songs from the mythic The Maestro (Blue Note, 1972), from Saudade (Blue Note, 1974) and from Carnival of Spirits (Blue Note, 1975). New songs were included as well, as "Bodas de prata dourada" and "Amalgamation".

For the album, and also as another tribute from Brazilian music to Moacir, the composer Nei Lopes, so identified with the main

characteristic of Moacir's music – its blackness – wrote new lyrics in Portuguese for some of the songs, which were interpreted by stars of Brazilian popular music. Milton Nascimento sang "Navegação" (over the song "Coisa nº8"), Djavan sang the samba "Sou Eu" ("Luanne" from The Maestro), Ed Motta sang "Orfeu" (over Quiet carnival, from Carnival of spirits), Gilberto Gil sang "Maracatu, nação do amor" (over "April child", one of Moacir's biggest success, from the album The Maestro) and João Bosco sang "Oduduá" (over "What's my name", from Saudade). Joyce and João Donato sang "De repente, estou feliz", and Muiza Adnet, with Moacir participating on vocals, sang "Bodas de prata dourada", both songs contain lyrics written by Moacir, a rare event in his career.

But the two albums, like most part of Moacir's work, are fundamentally instrumental. The intention of Adnet and Nogueira, which has now been fully realized with the publishing of this songbook, was not only to show Moacir's compositions, but also his fantastic style as an orchestra arranger (especially for wind instruments).

Nogueira was more involved in the production and Adnet in the arrangements. The aim was to recreate and bring the "sound" of Moacir to the contemporary musical culture. To do so, they put together a typical big band, à la Moacir, with the same formation that the conductor invented to record Coisas, in 1964. Besides reconstructing the typical orchestra of Moacir, they gave a whole new generation of Moacir's fans and pupils the chance to play his work, which had influenced them so much.

So, they went into AR studio, in Barra da Tijuca, Rio de Janeiro, in March 2001: the saxes of Zé Nogueira, Nailor Proveta, Marcelo Martins and Teco Cardoso; the trombones of Vittor Santos and Gilberto; the trumpet of Jessé Sadoc; the bass clarinet of Paulo Sérgio Santos; the flute of Andréa Ernst Dias; the French Horn of Philip Doyle; the pianos of Cristóvão Bastos and Marcos Numrichter; the guitar of Mario Adnet; the electric guitar of Ricardo Silveira; the acoustic basses of Zeca Assumpção and Jorge Helder and the electric bass of Bororó; the drums of Jurim Moreira; the percussion of Marçal and the singers already mentioned. The emotional atmosphere, with the presence of Moacir in the studio, made its mark during the recording.

This atmosphere continued at the release concert at Teatro João Caetano, in Rio, May 2001, with the presence of the emotionally moved musicians. It carried on in the tribute given to him at the Free Jazz Festival in Rio and São Paulo that year and in the awards that the album received worldwide. It also brought new fans for Moacir's music, like the trumpet player Wynton Marsallis, who was given the album by a friend and, since, has considered the Brazilian conductor to be one of the best composers in the history of jazz, placing him somewhere between Thelonius Monk and Duke Ellington...

The fact is that, after the listening/reading session of Ouro negro, one cannot disagree with the words of Vinicius de Moraes, at the beginning of this text. Typical of a poet, he just saw in advance and told us that the black and poor country boy was one of the greatest musicians and creators in the world. He is "so many"...





PARTITURAS MUSIC SCORES

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COISA Nº5 NANÃ

Moacir Santos | Mario Telles

adaptação Mario Adnet

intro

The musical score is written for a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The score is divided into three systems, each with a vocal staff and a piano staff. The piano staff is marked with a '6' at the beginning of the first system and an '11' at the beginning of the third system. The vocal line begins with an 'intro' label and features a melodic line with various ornaments and slurs. The piano accompaniment consists of a steady bass line and a treble line with chords and single notes. The score is written in a standard musical notation style with a clean, professional layout.

3

16

bateria

D7(#9) A7(b9) D7(#9) A7(b9)

21

D7(#9) A7(b9) D7(#9) G7(9) G7(b9) D7(#9)

26

A7(b9) D7(#9) C7(#9) D7(#9) Gm7

31

Fm7

Bb7

A7(b5)

D7(#9)

A7(b9)

D7(#9) A7(b9)

38

36

D7(#9)

D7(#9)

A7(b9)

41

solo flauta

D7(#9)

G7(9)

G7(b9)

D7(#9)

46

A7(b9)

D7(#9)

C7(#9)

D7(#9)

48

solo sax baritono

D7(#9)

C7(#9)

D7(#9)

Chord progression for the first system:

$B\flat 7^{(\flat 9)_{13}}$ $E\flat 7^{(\sharp 9)}$ $D\flat 7^{(\sharp 9)}$ $E\flat 7^{(\sharp 9)}$ $A\flat m7$

Measure numbers: 66

Chord progression for the second system:

$G\flat m7$ $B^{\flat 4}$ $B\flat 7^{(\flat 5)}$ $E\flat 7^{(\sharp 9)}$ $B\flat 7^{(\flat 9)_{13}}$

Measure numbers: 71

Chord progression for the third system:

$E\flat 7^{(\sharp 9)}$ $B\flat 7^{(\flat 9)_{13}}$ $E\flat 7^{(\sharp 9)}$ $A\flat 7^{(13)}$ $D\flat 7^{(9)}$

Measure numbers: 75

Chord progression for the fourth system:

$E\flat 7^{(\sharp 9)}$ 3 vezes $A\flat 7^{(13)}$ $D\flat 7^{(9)}$ $E\flat 7^{(\sharp 9)}$

Measure numbers: 80

SUK-CHA

Moacir Santos

adaptação Mario Adnet

Cmaj7⁽⁶⁾ D \flat maj7⁽⁶⁾ E \flat maj7⁽⁶⁾/C Dmaj7⁽⁶⁾ D \flat maj7⁽⁶⁾
 1ª vez: tacet
 Cmaj7⁽⁶⁾ D \flat maj7⁽⁶⁾ E \flat maj7⁽⁶⁾/C Dmaj7⁽⁶⁾ D \flat maj7⁽⁶⁾ Cmaj7⁽⁶⁾

Cmaj7⁽⁶⁾ F7 E7 Eb7 D7 Ebmaj7 Dmaj7 Dbmaj7

14

Cmaj7 B7(b9) Em7 A7(^{#5}₉) Dm7 Bbmaj7 Bm7⁽¹¹⁾

19

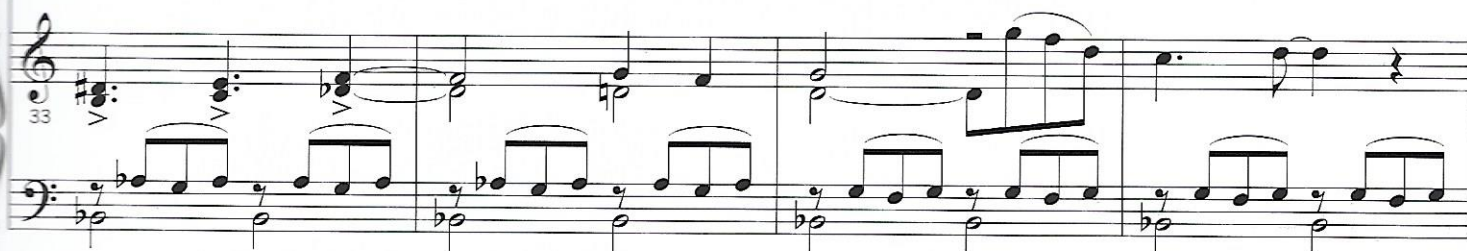
E7(^{#9}) E7⁽⁹⁾ Am7 Gm7 C7 Fmaj7

24

B7(b9) Em7 A7 Ab7(b9) G7(b9) Cmaj7

28

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal staff (treble clef) and a piano accompaniment (grand staff). The piano part includes measure numbers 14, 19, 24, and 28. Chords are indicated above the vocal staff. The key signature has one flat (Bb). The tempo/mood is marked 'p' (piano) at the beginning.

$A\flat m/B\flat$ $B\flat 7(\sharp 11)$ $B\flat m7$ $B\flat 7(13)$ $E\flat maj7/B\flat$  $G\flat m/A\flat$ $A\flat 7(\sharp 11)$ $A\flat m7$ $A\flat 7(13)$ $D\flat maj7/A\flat$  $Dm7(9)$ $G7(\sharp 11)$ $C7(\sharp 11)$ $Cmaj7(9)$ C_9^6  B/A $C/A\flat$ $A m7$ $A m7/D$ $E\flat m/A\flat$ G_7^4 $F7$ $E7$ $E\flat 7$ $D7$ 

Ebmaj7 Dmaj7 Dbmaj7 Cmaj7 B7(b9) Em7 A7

50

Ab7(b9) G7(b9) C6 Dm7(9) G7(13)

solo sax soprano

54

Cmaj7(6) Dbmaj7(6) C(add9) Fm/Bb

59

Cmaj7(6) Dbmaj7(6) C(add9) Fm/Bb

63

fade-out

Detailed description: The musical score is written for piano and solo saxophone. It consists of four systems of music. The first system (measures 50-53) features a piano accompaniment with chords Ebmaj7, Dmaj7, Dbmaj7, Cmaj7, B7(b9), Em7, and A7. The second system (measures 54-57) includes a solo saxophone part (soprano) and piano accompaniment with chords Ab7(b9), G7(b9), C6, Dm7(9), and G7(13). The third system (measures 59-62) features piano accompaniment with chords Cmaj7(6), Dbmaj7(6), C(add9), and Fm/Bb. The fourth system (measures 63-66) also features piano accompaniment with the same chord progression as the third system, ending with a fade-out. The piano part uses a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The solo saxophone part in the second system is marked 'solo sax soprano' and includes a 'fade-out' instruction at the end of the piece.

COISA Nº6

Moacir Santos
adaptação Mario Adnet

Am G7/B

Cmaj7 Dm7 Em7 Fm6 E7(b9)

Am E7(b5) Am E7(b5)

This musical score is for a piece titled "COISA Nº6". It consists of a melody line and a piano accompaniment. The melody is written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each with a measure number (14, 19, 23, 27) at the beginning of the piano part. Chords are indicated above the melody line.

System 1 (Measures 14-17):

- Measure 14: Am
- Measure 15: G7/B
- Measure 16: Cmaj7
- Measure 17: Dm7

System 2 (Measures 18-21):

- Measure 18: Em7
- Measure 19: Fm6
- Measure 20: E7(b9)
- Measure 21: Am

System 3 (Measures 22-25):

- Measure 22: A7
- Measure 23: C7(9)
- Measure 24: Bbmaj7
- Measure 25: Am7/E

System 4 (Measures 26-29):

- Measure 26: Am
- Measure 27: D7(9#11)
- Measure 28: E7(9)
- Measure 29: E7(b9)

Am G7/B Cmaj7 Dm7

31

Em7 Fm6 E7(b9) Ø Am

36

solos: 1ª vez sax barítono
2ª vez trompeta

Am G7/B Cmaj7

40

Dm7 Em7 Fm6 E7(b9) Am

44

E7(b9) Am E7(b9) Am

48

A7 solo piano C7⁽⁹⁾ B \flat maj 7 Am7/E

Am D7^(#11) E7⁽⁹⁾ E7^(b9)

Am solo sax barítono G7/B Cmaj 7 Dm7

Em7 Fm6 E7^(b9) Am Ao $\text{S e } \emptyset$

\emptyset Am E7^(b5) Am E7^(b5) fade-out

COISA Nº8 NAVEGAÇÃO MAKE MINE BLUE

Moacir Santos | Regina Werneck | Nei Lopes

adaptação Mario Adnet

Bbm7⁽⁹⁾

C7^(b13)

F7^(b9)

De- pois de tan - to pro - cu - rar _____

Mo - ti - va - ções e ex - pli - ca - ções
Con - si - go in - ter - pre - tar, en - fim _____

Bbm7

Ebm7^(b9)

Bbm7

C7⁽¹³⁾

C7

De - pois de tan - to pal - mi - lhar _____
A car - ta de na - ve - ga - ção _____

F7^(b9)

Bbm7

Ebm7^(b9)

Bbm7

Des - vi - os e bi - fur - ca - ções _____
Que o mar tra - çou den - tro de mim _____

Da pro - a des - ta em - bar - ca - ção

Bbm7 Dm7⁽⁹⁾ Ebm7⁽⁹⁾ Dm7⁽⁹⁾

2

A pre - vi - são som - bri - a

10

Ebm7⁽⁹⁾ Fmaj7 Gbmaj7

As - sim se dis - si - pou_____ A - que - la Es - tre - la - gui -

13

C7⁽¹³⁾ (b13) C7 Fm Fm(maj7) F7(b9)

a Do céu me o - ri - en - tou_____

16

Bbm7 C7(b13) F7(b9)

Mi-lhões de mi - lhas na - ve - guei_____ Nem sem - pre ven - tos a fa - vor_____

19

Bbm7

Eb7(b9)

Bbm7

C7(13)

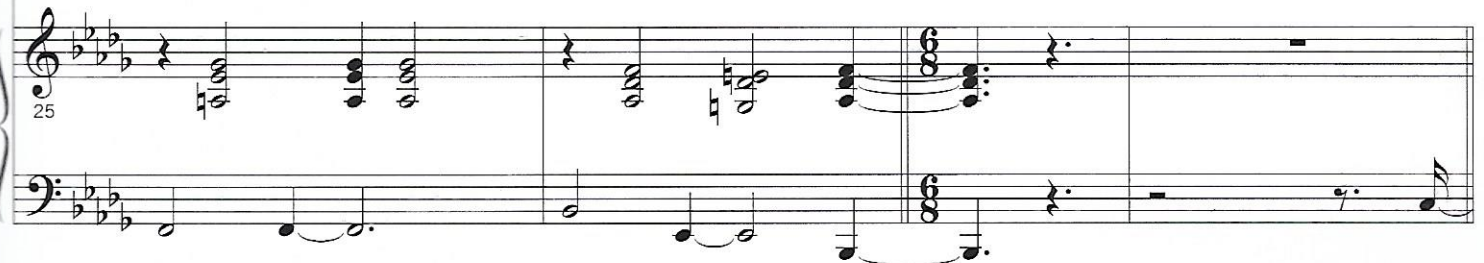
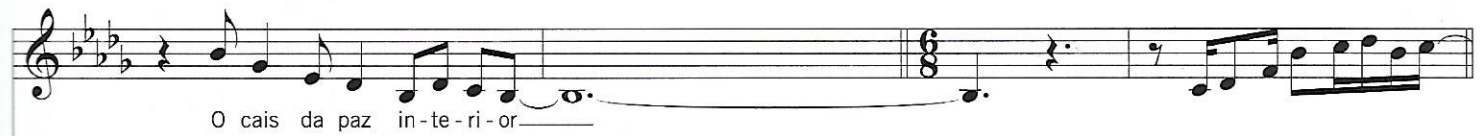
C7



F7(b9)

Bbm7

Eb7(b9) Bbm7



C7(b13)

F7(b9)

Bbm7

Eb7(b9)

Bbm7



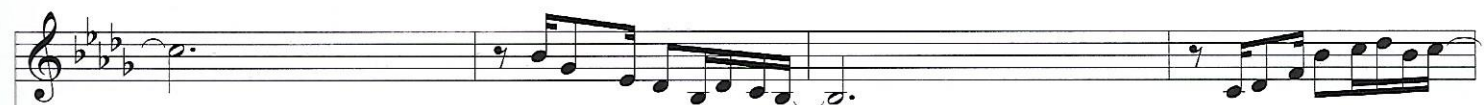
C7(13)

F7(b9)

Bbm7

Eb7(b9)

Bbm7



C7 (b13)

F7 (b9)

Bbm7

Ebm7 (b9)

Bbm7

37

C7 (13)

F7 (b9)

Bbm7

Ebm7 (b9)

Bbm7

41

Ebm7

Gbmaj7

45

G°

Fm

Fm(maj7)

F7 (b9)

Bbm

50

AMPHIBIOUS

Moacir Santos
adaptação Mario Adnet

$B\flat 7^{(13)}$

fp

Cm7 Fm7 G7 Cm7

Gmaj7 $\text{Em7}^{(9)}$ Am7 $\text{D7}^{(9)}$ $\text{G7}^{(\sharp 9)}$ $\text{Cm7}^{(11)}$

Fm7⁽¹¹⁾

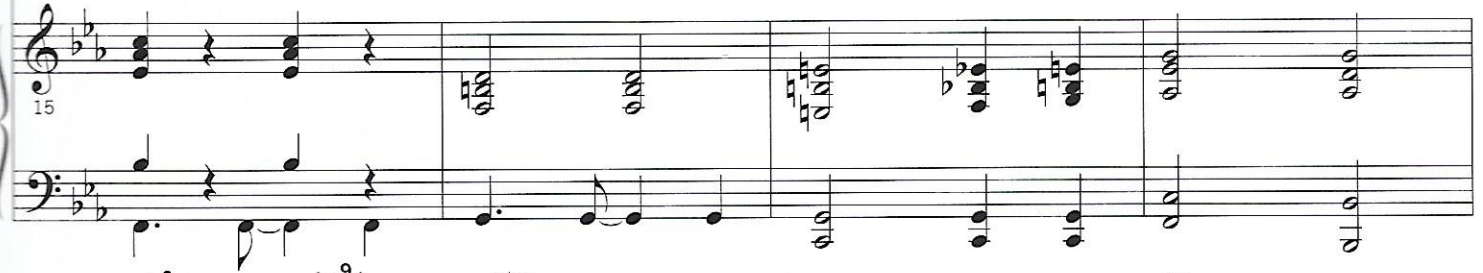
G7

Cmaj7

Cm7⁽¹¹⁾

Cmaj7 Fm7⁽⁹⁾

B \flat 7⁽¹³⁾



E \flat 9

A7^(#11)

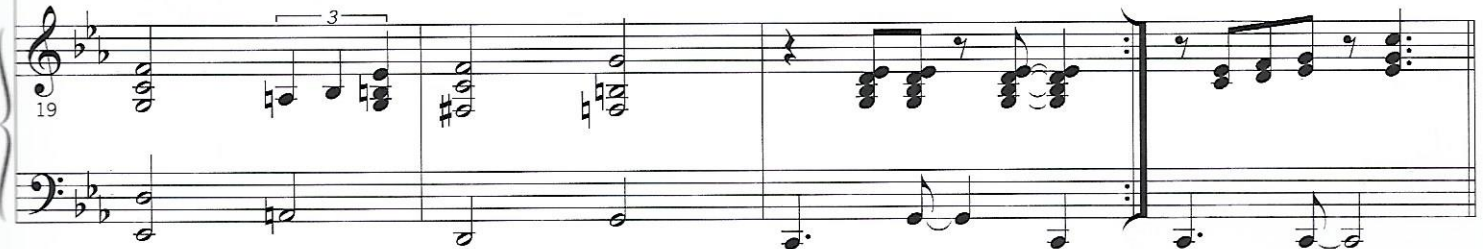
D7^(#9)

G7

Ø

Cm7

Cm7



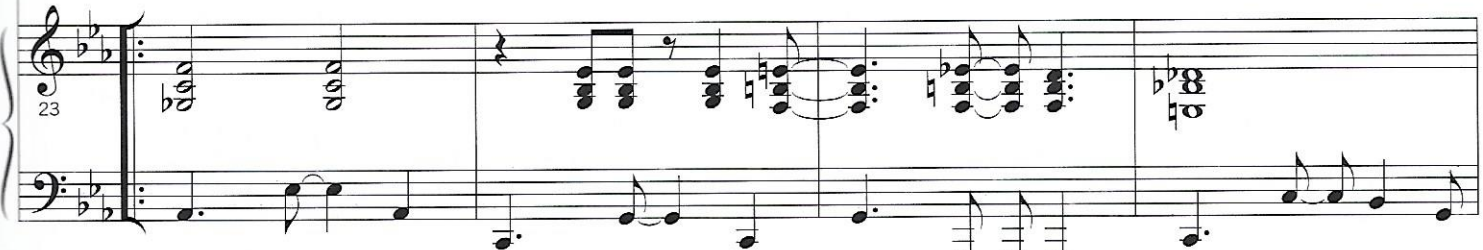
A \flat 7⁽¹³⁾

Cm7

G7⁽¹³⁾

G7^(b13)

C7^(b9)



Fm7

Cm7

D7^(b9)

G7

Cm7



Cm7 D7(b9) G7 Cm7

31

2

Ao 2 vezes
1ª vez: solo clar.
2ª vez: ao

38

Cm7 Ab7(13) Cm7 G7(13) G7(b13)

C7(b9) Fm7 Cm7 D7(b9) G7 Cm7

43

Cm7 D7(b9) G7 Cm7

2

1

3

A \flat 7⁽¹³⁾

Cm7

G7⁽¹³⁾ G7 \flat 13

C7 \flat 9



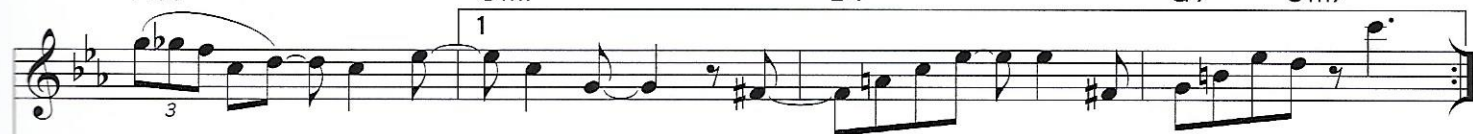
46

Fm7

Cm7

D7 \flat 9

G7 Cm7



50

Cm7

D7 \flat 9

G7

Cm7

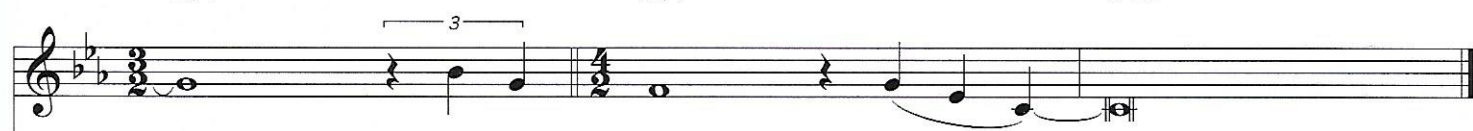


54

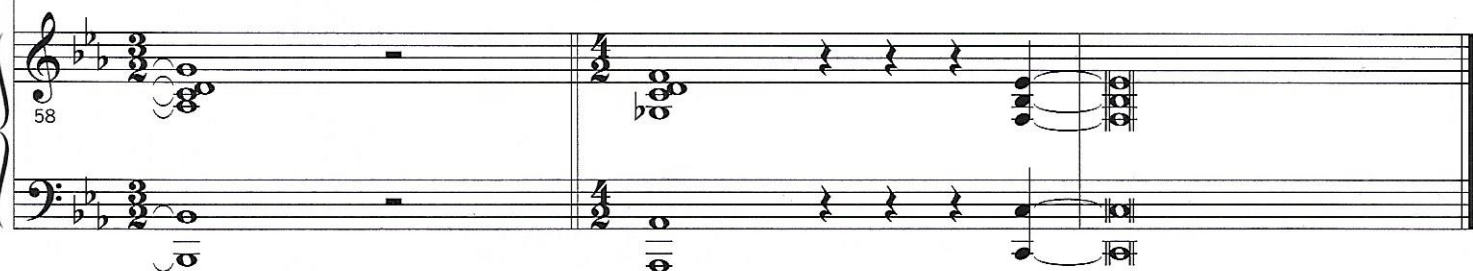
B \flat 7 \flat 9⁽¹³⁾

A \flat 7 \sharp 11⁽¹³⁾

Cm7⁽¹¹⁾



58



MÃE IRACEMA

Moacir Santos
adaptação Mario Adnet

sax alto + barítono

The first system of musical notation features a saxophone part (sax alto + barítono) in the upper staff, marked with a 3/4 time signature and a key signature of two flats. The melody is a continuous eighth-note line with various accidentals. Below it, the piano accompaniment is shown in grand staff notation (treble and bass staves), with all notes represented by whole rests, indicating it is a placeholder.

The second system continues the saxophone melody. The piano accompaniment in the grand staff below still consists of whole rests. The saxophone part begins with a half-note chord, followed by a melodic line of eighth notes.

The third system shows the saxophone part continuing its melodic line. The piano accompaniment in the grand staff below now includes a complex eighth-note figure in the right hand, starting on a ledger line above the staff and marked with an '8va-' (octave up) instruction. The left hand of the piano part remains with whole rests.



System 1 (Measures 10-13): The system begins with a treble clef staff containing a melodic line with eighth and sixteenth notes, some beamed together. A slur covers measures 10 through 13. The piano accompaniment consists of a right-hand staff with a continuous eighth-note arpeggiated pattern and a left-hand staff with a simple bass line. Measure numbers 10, 11, 12, and 13 are indicated at the start of their respective measures.



System 2 (Measures 14-17): The system continues the melodic and arpeggiated patterns. The piano accompaniment remains consistent. Measure numbers 14, 15, 16, and 17 are indicated at the start of their respective measures.



System 3 (Measures 18-21): The system continues the melodic and arpeggiated patterns. The piano accompaniment remains consistent. Measure numbers 18, 19, 20, and 21 are indicated at the start of their respective measures.



System 4 (Measures 22-25): The system continues the melodic and arpeggiated patterns. The piano accompaniment remains consistent. Measure numbers 22, 23, 24, and 25 are indicated at the start of their respective measures.

60

Chord progression: $B\flat maj7^{(6)}_{(9)}$ $C\flat7^{(9)}_{(11)}_{(13)}$ $B\flat maj7^{(6)}_{(9)}$ $C\flat7^{(9)}_{(11)}_{(13)}$

26

Chord progression: $B\flat maj7^{(6)}_{(9)}$ $C\flat7^{(9)}_{(11)}_{(13)}$ $B\flat maj7^{(6)}_{(9)}$ F^6_9/A

30

Chord progression: $A\flat maj7^{(9)}_{(11)}$ $Fm7^{(9)}_{(11)}$ $A\flat maj7^{(9)}_{(11)}$ $Fm7^{(9)}_{(11)}$

34

Chord progression: $A\flat maj7^{(9)}_{(11)}$ $Fm7^{(9)}_{(11)}$ $B\flat maj7^{(9)}$ $Gm7/E$ $A7^{(5)}_{(9)}$

38

A \flat maj7(\sharp 11)Fm7(\sharp 11)

Fm7

E7(\flat 9 \sharp 13)E \flat maj7B \flat \flat 9E \flat m7A \flat 7(\flat 9)D \flat maj7(\flat 6)/A \flat

Gm7/C

C7(\flat 9)Fmaj7(\flat 6)

Em7

A \flat 7(\flat 9)A7(\flat 9 \sharp 13)

G/D

D7

Dmaj7⁽⁶⁾Cm7⁽⁹⁾

58

Gm7⁽⁹⁾ C7^(#11)₁₃F#m7⁽⁹⁾ B7^(#11)₁₃Bbmaj7⁽⁶⁾Cb7^(b9)₁₃

62

Bbmaj7⁽⁶⁾Cb7^(b9)₁₃Bbmaj7⁽⁶⁾Cb7^(b9)₁₃

66

Bbmaj7⁽⁶⁾F⁶_{9/A}Abmaj7^(#11)Fm7⁽⁹⁾

70

A♭maj7⁽⁹⁾Fm7⁽⁹⁾

⊖

Fm7

E7⁽⁹⁾₁₃

E♭maj7

74

B♭⁶₉

78

Ao (solos)
na 2ª vez: ao ² e ⊖

⊖

Fm7

E7⁽⁹⁾₁₃

E♭maj7

B♭⁶₉

80

fade-out

COISA Nº1

Moacir Santos | Clóvis Mello
adaptação Mario Adnet

intro

E7^(#11) A7^(b9 13) Dm

percussão

Dm7 Am7 Dm7

Dm7 Am7 Dm7

12

Gm7

Fmaj7

Em7

Musical notation for measures 17-21. The system includes a treble staff with a melody and a grand staff (treble and bass) with accompaniment. Measure numbers 17, 22, and 27 are indicated at the start of their respective systems.

A7(b9)

Dm7

Gm7

C7(b9)

Musical notation for measures 22-26. The system includes a treble staff with a melody and a grand staff (treble and bass) with accompaniment.

Fmaj7

Em7

A7(b9)

⊕

Dm

Musical notation for measures 27-32. The system includes a treble staff with a melody and a grand staff (treble and bass) with accompaniment.

Dm7

Am7

Dm7

solo sax alto

Musical notation for measures 33-37. The system includes a treble staff with a melody and a grand staff (treble and bass) with accompaniment.

Gm7

Fmaj7

Em7

Musical score for measures 17-21. The system consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). Measure 17 starts with a treble clef and a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The vocal line has a melodic line with eighth and quarter notes.

A7(b9)

Dm7

Gm7

C7(b9)

Musical score for measures 22-26. The system consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). Measure 22 starts with a treble clef and a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The vocal line has a melodic line with eighth and quarter notes.

Fmaj7

Em7

A7(b9)

⊕

Dm

Musical score for measures 27-32. The system consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). Measure 27 starts with a treble clef and a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The vocal line has a melodic line with eighth and quarter notes.

Dm7

Am7

Dm7

solo sax alto

Musical score for measures 33-37. The system consists of a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). Measure 33 starts with a treble clef and a key signature of one flat. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The vocal line has a melodic line with eighth and quarter notes.

Am7 solo Dm7 Gm7

Fmaj7 Em7 Dm

D7(b9) Gm7 Fmaj7

Em7 A7(b9) Dm7(6/9) Ao $\text{Se} \oplus$

The musical score is written for a solo instrument and piano accompaniment. The solo part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 39, 45, 50, and 55 indicated. The chords are: Am7, Dm7, Gm7, Fmaj7, Em7, Dm, D7(b9), Gm7, Fmaj7, Em7, A7(b9), Dm7(6/9), and Ao. The solo part includes a 'solo' marking and a '3' marking over a triplet. The piano accompaniment includes a 'Se' marking and a '3' marking over a triplet.

Dm7

Gm7



First system of the musical score. It consists of a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The piano part features a steady eighth-note bass line and chords in the right hand. Measure numbers 59 and 60 are indicated at the start of the piano part.

Fmaj7

Em7

A7(b9)



Second system of the musical score. It continues the vocal and piano parts. Measure numbers 63 and 64 are indicated at the start of the piano part.

Dm7

Gm7

C7(b9)



Third system of the musical score. It continues the vocal and piano parts. Measure numbers 67 and 68 are indicated at the start of the piano part.

Fmaj7

Em7

A7(b9)

fade-out



Fourth system of the musical score, ending with a fade-out. It continues the vocal and piano parts. Measure numbers 71 and 72 are indicated at the start of the piano part.

SOU EU LUANNE

Moacir Santos | Jay Livingston | Ray Evans | Ney Lopes
 adaptação Mario Adnet

Dmaj7 Em7 F#m7

Gm7 F#7(9) C^o(maj7) E⁷(13) Ebmaj7(⁹11)

Dmaj7 Em7 A7(13) F#m7 Bm7

Se_um___cla-rão li - lás___
 nha paz___

Te___ba - nhar___de luz___ Não___te_a - ca -
 Te___ves - tir___de_a - zul___ Não___te_es - pan -

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The time signature is 2/4. The first system contains measures 1-6, the second system contains measures 7-12, and the third system contains measures 13-18. Chords are indicated above the vocal line. The lyrics are written below the vocal line, with some words split across lines. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Em7

A7⁽¹³⁾C7⁽¹³⁾B7⁽¹³⁾A7⁽¹³⁾

- nhes, não! —
- tes, não! —

Sou eu...

Se_u - ma_es - tra—

Sou eu...

Dmaj7

Em7

A7⁽¹³⁾

Dmaj7

Se des - cer dos céus—

O dra - gão lu - nar—

D6

G#m7^(b5)C#7⁽⁹⁾

F#maj7

Bm7

Man - da — me cha - mar —

Pe - lo_a - mor de — Deus! —

Pois — teu an -

Em7

A7⁽¹³⁾

F#m7

Bm7

Em7

- jo bom —

Teu — O - gum — Me - jê —

Teu — A - la - be - dé —

A7⁽¹³⁾

Dmaj7

Em7

F#m7



Dmaj7

Em7

A7⁽¹³⁾

impro trombone

Sou eu!

39

F#m7

Bm7

Em7

A7⁽¹³⁾

Dmaj7

Bm7

Dmaj7

Dmaj7⁽⁹⁾

1, 2, 3

4

Ao $\frac{S}{e} \Theta$

Se des - cer dos

46



Dmaj7

Em7

F#m7

solo voz + trombone

54

Gm7

F#7⁽⁹⁾

C°

E⁷₄⁽¹³⁾

59

Ebmaj7⁽⁹⁾

Dmaj7

Em7

A7⁽¹³⁾

F#m7

Se um cla- rão

li - lãs
jo bomTe ba - nhar de luz
Teu O - gum Me - jê

65

Bm7

Em7

A7⁽¹³⁾C7⁽¹³⁾B7⁽¹³⁾Não te a - ca - nhes, não!
Teu A - la - be - dé

Sou eu...

Pois teu an-

70

A7⁽⁹⁾

Fmaj7

Dmaj7

Fmaj7

Dmaj7

Fmaj7

Sou eu...

Sou eu...

75

Dmaj7

Fmaj7

Dmaj7

Fmaj7

Ebmaj7⁽⁶⁾ Dmaj7⁽⁹⁾

Sou eu...

81

BLUISHMEN

Moacir Santos
adaptação Mario Adnet

First system of musical notation. The piece is in 2/2 time and B-flat major. The right hand (treble clef) features a melodic line with eighth-note patterns, marked *mp* (mezzo-piano). The left hand (bass clef) provides a harmonic accompaniment with triplet eighth notes. A 'Ped.' (pedal) line is indicated below the bass staff.

Second system of musical notation. The right hand continues with a more complex eighth-note pattern, reaching an octave (8va) in the final measure. The left hand maintains the triplet accompaniment. A 'Ped.' line is shown at the end of the system.

Third system of musical notation. The right hand features a rapid eighth-note passage, marked (8va) for an octave. The left hand continues with triplet accompaniment. A 'Ped.' line is indicated at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with a repeat sign at the beginning and eighth-note patterns, reaching an octave (8va). The left hand continues with triplet accompaniment. A 'Ped.' line is shown at the end of the system.

This musical score is for a piece titled "BLUISHMEN". It consists of a vocal melody and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into systems, with measures 12, 14, 16, and 19 marked at the beginning of the piano parts.

System 1 (Measures 12-13): The vocal line begins with a half note G4, followed by a quarter note F#4, and a half note E4. The piano accompaniment features a continuous sixteenth-note run in the right hand, with a triplet of eighth notes in the left hand. The measure number "12" is written below the piano part.

System 2 (Measures 14-15): The vocal line continues with a half note D4, followed by a quarter note C4, and a half note B3. The piano accompaniment maintains the sixteenth-note run in the right hand and triplet eighth notes in the left hand. The measure number "14" is written below the piano part.

System 3 (Measures 16-17): The vocal line features a half note A3, followed by a quarter note G3, and a half note F#3. The piano accompaniment continues with the same rhythmic patterns. The measure number "16" is written below the piano part.

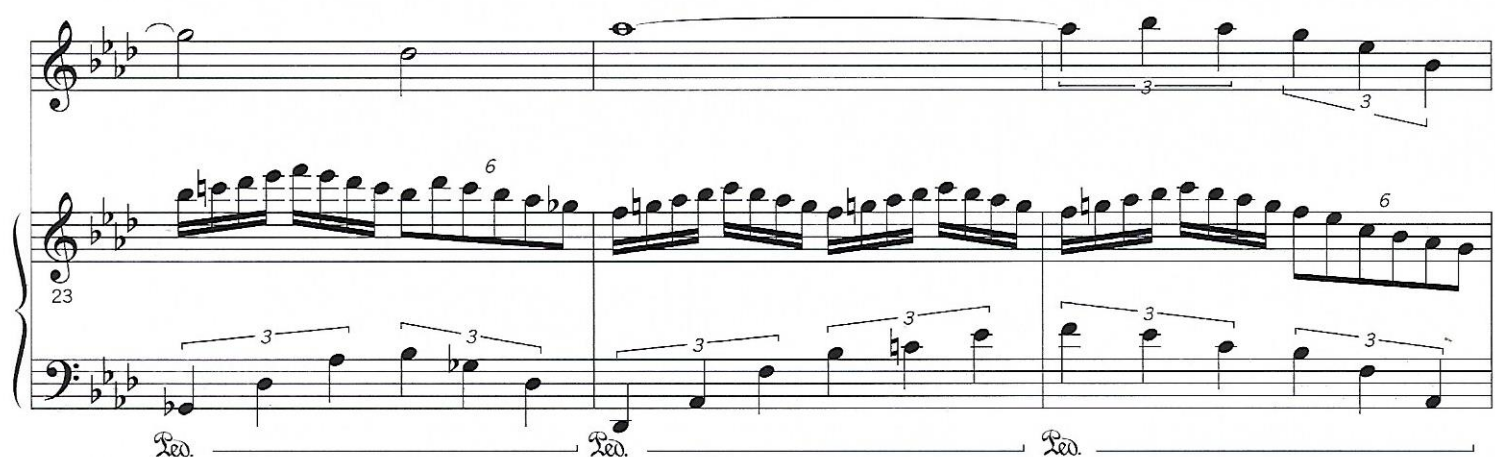
System 4 (Measures 18-19): The vocal line concludes with a half note E3, followed by a quarter note D3, and a half note C3. The piano accompaniment continues with the sixteenth-note run and triplet eighth notes. The measure number "19" is written below the piano part.

Throughout the piano accompaniment, the right hand plays a steady sixteenth-note figure, while the left hand plays a triplet of eighth notes. The score includes various musical notations such as treble and bass clefs, key signatures, and measure numbers.



System 1 (Measures 21-22):

- Staff 1 (Treble): Measure 21 has a whole note with a flat and a half note. Measure 22 has a triplet of eighth notes (F, G, A) and a half note (B).
- Staff 2 (Piano): Measure 21 has a sixteenth-note arpeggiated figure. Measure 22 has a sixteenth-note arpeggiated figure.
- Staff 3 (Bass): Measure 21 has a triplet of eighth notes (F, G, A) and a half note (B). Measure 22 has a triplet of eighth notes (F, G, A) and a half note (B).
- Staff 4 (Bass): Measure 21 has a triplet of eighth notes (F, G, A) and a half note (B). Measure 22 has a triplet of eighth notes (F, G, A) and a half note (B).



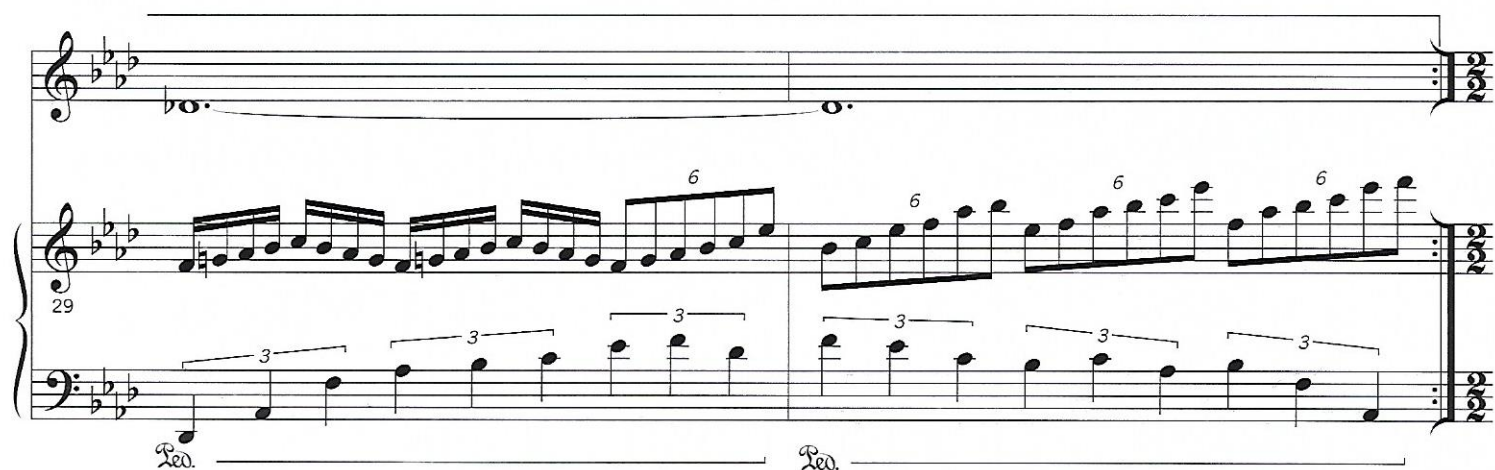
System 2 (Measures 23-24):

- Staff 1 (Treble): Measure 23 has a whole note with a flat and a half note. Measure 24 has a triplet of eighth notes (F, G, A) and a half note (B).
- Staff 2 (Piano): Measure 23 has a sixteenth-note arpeggiated figure. Measure 24 has a sixteenth-note arpeggiated figure.
- Staff 3 (Bass): Measure 23 has a triplet of eighth notes (F, G, A) and a half note (B). Measure 24 has a triplet of eighth notes (F, G, A) and a half note (B).
- Staff 4 (Bass): Measure 23 has a triplet of eighth notes (F, G, A) and a half note (B). Measure 24 has a triplet of eighth notes (F, G, A) and a half note (B).



System 3 (Measures 25-26):

- Staff 1 (Treble): Measure 25 has a whole note with a flat and a half note. Measure 26 has a triplet of eighth notes (F, G, A) and a half note (B).
- Staff 2 (Piano): Measure 25 has a sixteenth-note arpeggiated figure. Measure 26 has a sixteenth-note arpeggiated figure.
- Staff 3 (Bass): Measure 25 has a triplet of eighth notes (F, G, A) and a half note (B). Measure 26 has a triplet of eighth notes (F, G, A) and a half note (B).
- Staff 4 (Bass): Measure 25 has a triplet of eighth notes (F, G, A) and a half note (B). Measure 26 has a triplet of eighth notes (F, G, A) and a half note (B).



System 4 (Measures 27-28):

- Staff 1 (Treble): Measure 27 has a whole note with a flat and a half note. Measure 28 has a triplet of eighth notes (F, G, A) and a half note (B).
- Staff 2 (Piano): Measure 27 has a sixteenth-note arpeggiated figure. Measure 28 has a sixteenth-note arpeggiated figure.
- Staff 3 (Bass): Measure 27 has a triplet of eighth notes (F, G, A) and a half note (B). Measure 28 has a triplet of eighth notes (F, G, A) and a half note (B).
- Staff 4 (Bass): Measure 27 has a triplet of eighth notes (F, G, A) and a half note (B). Measure 28 has a triplet of eighth notes (F, G, A) and a half note (B).

2

Alla Breve

31

3

3

3

3

baião

37

$\text{D}\flat\text{maj7}$ $\text{E}\flat/\text{A}\flat$ $\text{D}\flat\text{maj7}$ $\text{E}\flat/\text{A}\flat$ $\text{D}\flat\text{maj7}$

41

$\text{E}\flat/\text{A}\flat$ $\text{D}\flat\text{maj7}$ $\text{E}\flat/\text{A}\flat$ $\text{D}\flat\text{maj7}$ $\text{E}\flat/\text{A}\flat$

46

Chord progression: D \flat maj7, E \flat /A \flat , D \flat maj7, E \flat /A \flat , D \flat maj7

51

Chord progression: F7, E \flat 7(\flat 9), D \flat maj7(\flat 9), Fmaj7

57

Chord progression: D \flat maj7(\flat 9), F7, E \flat 7(\flat 9)

63

Chord progression: E \flat 7(\flat 9), D \flat maj7(\flat 9), Fmaj7, D \flat maj7(\flat 9)

68

2^a vez tacet



The musical score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is divided into four systems, each with a measure number (51, 57, 63, 68) at the beginning of the piano part. The chords are indicated above the notes. The first system has five measures with chords D \flat maj7, E \flat /A \flat , D \flat maj7, E \flat /A \flat , and D \flat maj7. The second system has four measures with chords F7, E \flat 7(\flat 9), D \flat maj7(\flat 9), and Fmaj7. The third system has four measures with chords D \flat maj7(\flat 9), F7, E \flat 7(\flat 9), and E \flat 7(\flat 9). The fourth system has four measures with chords E \flat 7(\flat 9), D \flat maj7(\flat 9), Fmaj7, and D \flat maj7(\flat 9). The score ends with a '2^a vez tacet' instruction.

D \flat maj7
solo sax soprano

E \flat /A \flat

D \flat maj7

E \flat /A \flat

Ao 
(solo continua)
e 

73

F7

E \flat 7(\flat 9)

81

D \flat maj7(\flat 9)

F maj7

D \flat maj7

85

fade-out

KATHY

Moacir Santos | Jay Livingston | Ray Evans

adaptação Mario Adnet

Bbm7

Cm7(b6)

F7(b9,13)

Bbm7

Ab7(13)

Dbmaj7

Gbmaj7(#11)

Bbm7

Cm7(b6)

F7(b9,13)

Bbm7

Cm7(b6)

F7(b9,13)

Bbm7

A7(#5)

Ab7(13)

First system of musical notation, measures 11-13. The system includes a single treble staff and a grand staff (treble and bass staves). The key signature is B-flat major (three flats). Measure 11 starts with a treble staff note and a grand staff accompaniment. Measure 12 continues the melody and accompaniment. Measure 13 concludes the system. Chord symbols Bbm7, A7(#5), and Ab7(13) are placed above the measures.

G7(b13)

Gb maj7

F#4

F7(b13)

Second system of musical notation, measures 14-16. The system includes a single treble staff and a grand staff. Measure 14 begins with a treble staff note and a grand staff accompaniment. Measure 15 continues the melody and accompaniment. Measure 16 concludes the system. Chord symbols G7(b13), Gbmaj7, F#4, and F7(b13) are placed above the measures.

Bbm7

Cm7(b6)

F7(b9,13)

Bbm7

Third system of musical notation, measures 17-19. The system includes a single treble staff and a grand staff. Measure 17 begins with a treble staff note and a grand staff accompaniment. Measure 18 continues the melody and accompaniment. Measure 19 concludes the system. Chord symbols Bbm7, Cm7(b6), F7(b9,13), and Bbm7 are placed above the measures.

Cm7(b6)

F7(b9,13)

Bbm7

Fourth system of musical notation, measures 20-22. The system includes a single treble staff and a grand staff. Measure 20 begins with a treble staff note and a grand staff accompaniment. Measure 21 continues the melody and accompaniment. Measure 22 concludes the system. Chord symbols Cm7(b6), F7(b9,13), and Bbm7 are placed above the measures. A double bar line is present at the end of measure 22.

Ebm7

Bbm7

Am7

Measures 23-26 of the piano accompaniment. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note bass line. Measure 23 is marked with the number 23.

Abm7

Db7(b9)

Gbmaj7

Measures 27-30 of the piano accompaniment. The right hand continues the melodic development with some sixteenth-note passages. Measure 27 is marked with the number 27.

C7(#5)

C7(b5)

Fm7

Measures 31-34 of the piano accompaniment. The right hand features a more active melodic line with many beamed sixteenth notes. Measure 31 is marked with the number 31.

Gm7

C7(9)

Fmaj7(9)

Cb7(#11)

Measures 35-38 of the piano accompaniment. The right hand continues with a melodic line, and the left hand maintains a simple bass line. Measure 35 is marked with the number 35.

Bbm7

A7(#5)

Ab7(13)

G7(b13)

Gbmaj7

F7

F7(b13) Φ Bbm7

Cm7(b6)

F7(b9,13)

Bbm7

Cm7(b6)

F7(b9,13)

 Φ

Bbm7

solo flauta

8 vezes

Ao Φ
(solo flugel)
direto à casa 2
e Φ

Bbm7

Ab7(13)

Dbmaj7

Gbmaj7(#11)

KAMBA

Moacir Santos
adaptação Mario Adnet

Measures 1-5 of the musical score for Kamba. The score is written for a single melodic line and a piano accompaniment. The melodic line starts in 4/4 time, changes to 5/4 in measure 2, and returns to 4/4 in measure 3. It features a triplet of eighth notes in measure 3 and a half note in measure 4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The dynamic marking *mp* (mezzo-piano) is present in both staves.

Measures 6-10 of the musical score for Kamba. The time signature changes to 3/4. The melodic line has a half note in measure 6 and rests in measures 7-10. The piano accompaniment features a moving bass line in the left hand and chords in the right hand. The dynamic marking *mp* is present in the piano part.

Measures 11-15 of the musical score for Kamba. The time signature changes to 3/4. The melodic line has a half note in measure 11 and rests in measures 12-15. The piano accompaniment features a moving bass line in the left hand and chords in the right hand. The dynamic marking *mf* (mezzo-forte) is present in both staves. A chord symbol *F/Eb* is written above the piano part in measure 14.

Chord symbols and measures:

- Measures 1-4: $B\flat_9^6$, $Dm7$, $Fm/B\flat$
- Measures 5-8: A_4^7 , $B\flat maj 7^{(9)}$, $B\flat_9^6$, $Dm7$
- Measures 9-12: $Fm/B\flat$, D_4^7
- Measures 13-16: $B\flat maj 7^{(9)}$, $A7(\flat 9)$, $Dm7$, $Dm^{(add 9)}/C$, $B\flat/E$, $A7(\flat_5^9)$, $Dm7^{(11)}$, $Bm7(\flat 5)$

B \flat maj 7 A7(\flat 9¹³) Dm7 Dm(add9)/C B \flat /E A7(\flat 9) Dm7(9)

sax barítono
8^{vb}

41

(8^{vb})

49

Dm7(9)

solos: 1ª vez trompeta, 2ª trombone

4 vezes

Ao $\frac{8}{2}$
2 vezes
e \oplus

55

\oplus

F/E \flat B \flat 9 Dm7

mf

63

Dm7

Fm/B \flat A $\frac{7}{4}$ 

First system of the musical score. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line. Measure numbers 68 and 69 are indicated at the start of the piano part.

B \flat maj 7⁽⁹⁾B \flat $\frac{6}{9}$

Dm7

Fm/B \flat 

Second system of the musical score. It continues the melodic and piano accompaniment. Measure numbers 73 and 74 are indicated at the start of the piano part.

Fm/B \flat D $\frac{7}{4}$ 

Third system of the musical score. It continues the melodic and piano accompaniment. Measure numbers 78 and 79 are indicated at the start of the piano part. The piano part includes some sustained chords in the right hand.

Dm7⁽¹¹⁾A $\frac{7}{4}$

fade-out



Fourth system of the musical score, concluding the piece. It continues the melodic and piano accompaniment. Measure number 83 is indicated at the start of the piano part. The system ends with a double bar line and repeat signs.

COISA Nº9

Moacir Santos | Regina Werneck
adaptação Mario Adnet

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and voice. The key signature is B-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into two systems, each containing a vocal line and a piano accompaniment.

System 1:

- Vocal Line:** Starts with a whole note chord of Fm7, followed by a half note Cm/F, a half note Fm6, and a half note Fm(add9). The melody consists of eighth and quarter notes.
- Piano Accompaniment:** Features a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand, often using triplets.

System 2:

- Vocal Line:** Continues with Fm7, Cm/F, Fm6, and Fm(add9). It includes a first ending bracket labeled "1" leading to a final melodic phrase.
- Piano Accompaniment:** Maintains the eighth-note bass line and triplet-based melody in the right hand.

The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and specific chord symbols (Fm7, Cm/F, Fm6, Fm(add9)). It also features dynamic markings like "p" (piano) and "f" (forte), and articulation marks like slurs and accents.

Fm(add9)

Bbm7

Eb7(9)

Abmaj7

Ab6

Abm7

G7(b13)

C7(#9)

Fm(add9)

Fm7

Cm/F

Fm6

Fm(add9)

Fm7

Cm/F

Fm6

Fm(add9)

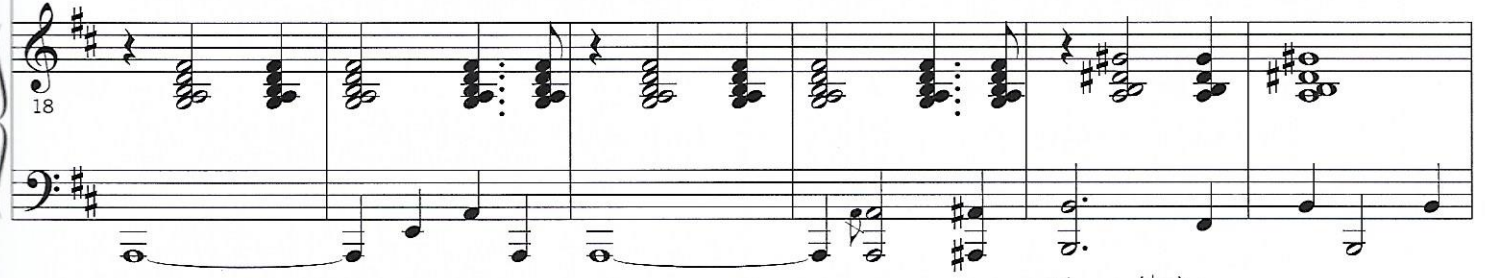
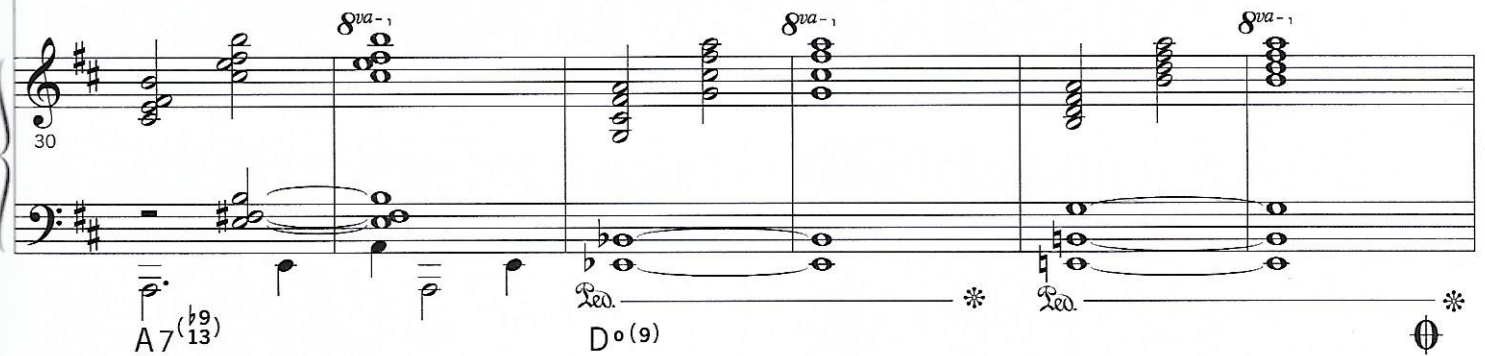
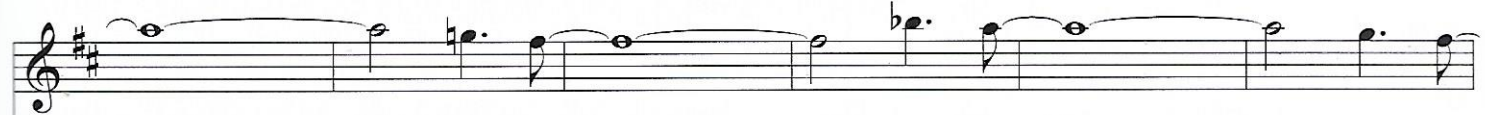
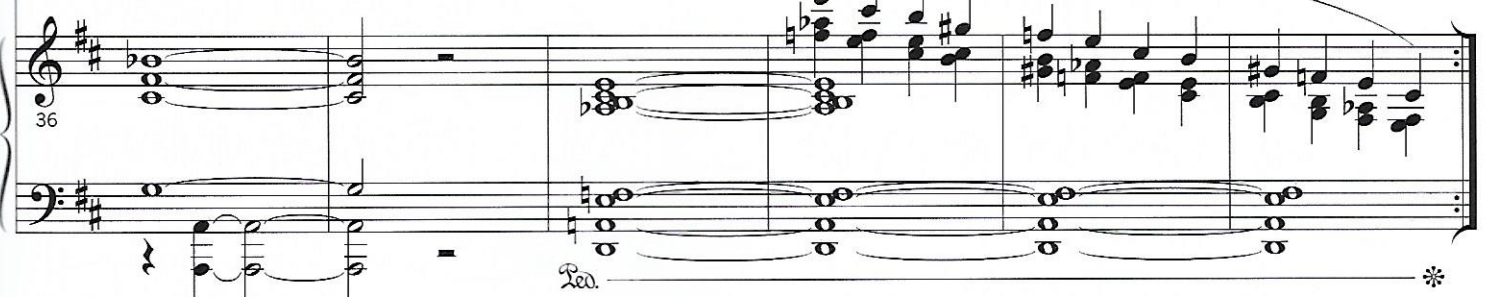
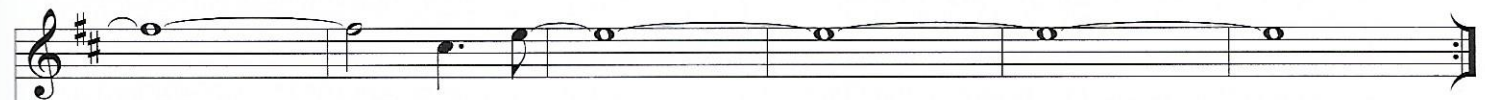
ORFEU QUIET CARNIVAL

Moacir Santos | Nei Lopes
adaptação Mario Adnet

intro: batucada E/D

The musical score is written for guitar and piano. It begins with an introduction labeled 'intro: batucada' in the key of E major (two sharps) and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the guitar part has whole rests. The first system of music is marked with a guitar symbol and the chord Dmaj7(9). The piano part continues with a similar rhythmic pattern, and the guitar part has a melodic line. The second system of music is marked with the chords Dmaj7(9), E6, and A7(13). The piano part has a more complex rhythmic pattern, and the guitar part has a melodic line. The third system of music is also marked with the chords Dmaj7(9), E6, and A7(13). The piano part continues with a similar rhythmic pattern, and the guitar part has a melodic line.

Dmaj7⁽⁹⁾ E⁶ A⁷₄(¹³)

A⁷(13)B⁷(13)E⁷(13)B⁷(13)F#maj7(^{#11})/A#A⁶₉E^{b7}(^{b5}₉)E^{m7}(⁹₁₁)A⁷(^{b9}₁₃)D^o(9)

Dmaj7⁽⁶⁾

42

Dmaj7⁽⁶⁾

F#m7

Bm7

47

Am7

Gmaj7

B7^(b9 13)

52

Fm7

Em7

A₄⁷ (13)

58

Ao $\frac{8}{e} \oplus$

solo sax soprano

Dmaj7

8 vezes

batucada

64

F#(add9)
DBb
C#7A
F

E7

F/C

E4/B

F#m/C#

F/C

E4

Eb(#11)

8va

86

Dmaj7⁽⁶⁾

Bri - lho de pur - pu - ri - nas _____ Bo - las e ser - pen - ti -

92

F#m7

Bm7

Am7

- nas _____ Som vi - bran - do me - tais _____

98

Gmaj7

B7^(b5)Fm7⁽⁹⁾

Nus, fo - li - ões, cas - ais _____ E eu sem ter vo - câ... _____

104

Em7⁽⁹⁾Bb7^(#5)Ebmaj7⁽⁶⁾

Pen - du - ra _____ do num cor-dão

110

E♭maj7⁽⁶⁾F⁶B♭⁷₄ (13)

C7

F7

C7

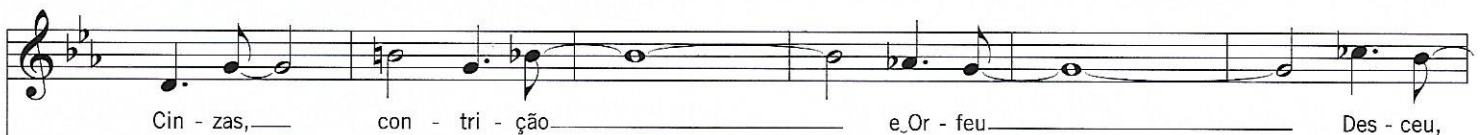


Reo. *

Gmaj7/B

B♭⁶E⁽¹³⁾

E7



Reo. *

Reo. *

ORFEU QUIET CARNIVAL

Fm7

Fm6

Fm/B \flat

B \flat 7(\flat 9)

Dm7
E \flat m

per - deu, mor-reu...

140

3

3

This musical system contains measures 140 through 145. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in measures 144 and 145. The key signature has three flats (B-flat, E-flat, A-flat).

fade-out

146

3

3

This musical system contains measures 146 and 147. It features a piano accompaniment with triplets in measure 146. The key signature has three flats (B-flat, E-flat, A-flat).

AMALGAMATION

Moacir Santos

adaptação Mario Adnet

B \flat ⁶

C \flat 7 alt

B \flat ⁶

C \flat 7 alt

solo flugelhorn

3 vezes

B \flat ⁶

C \flat 7 alt

F7(^b9¹³)

B \flat ⁶

rit.

a tempo

rit.

a tempo

E \flat ⁶

Cm(maj7)

Cm6

B \flat o(^b13)

B \flat maj7(⁹)

B \flat (add9)

Cm(maj7)

A7(\flat 5)

Dm7(11)

E \flat maj7

Gm7

C7

F \flat 9E \flat 7(\sharp 11)

Gm7

C7

F7(\sharp 11)F7(\flat 9)B \flat 9A \flat 4(add9)G \flat o

Fm

Gm7(\flat 5)

C7/G

F4

F4

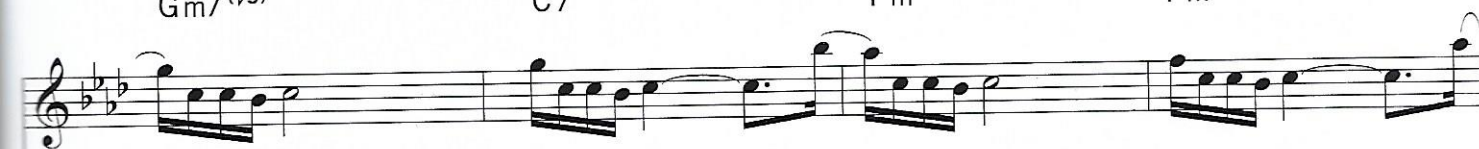
Cm G7 Eb7/G C C7 Fm



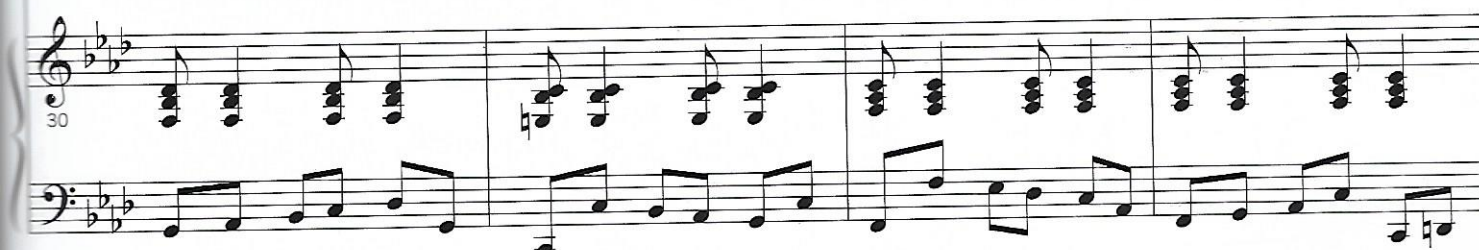
26



Gm7(b5) C7 Fm Fm



30



C/E Bb7(b9) C Fmaj7(#5)

Ao $\frac{S}{\text{direto à casa 2}}$
e Φ

34

 Φ Bb⁶
impro

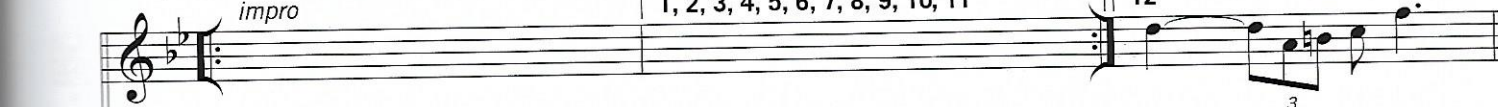
Cb7 alt

Cb7 alt

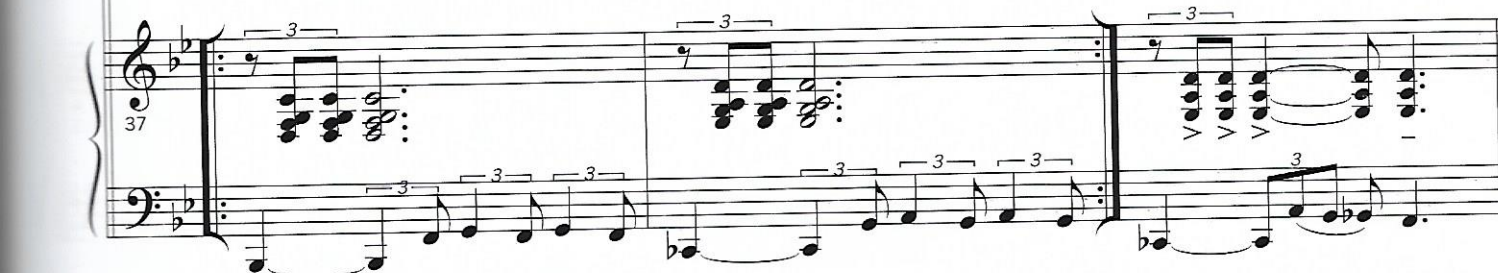
F7(b9)

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

12



37



This musical score, titled "AMALGAMATION", is written for piano and voice. The key signature is B-flat major (two flats). The score is divided into systems, with measure numbers 40, 44, 47, and 50 marked at the beginning of the piano parts. The piano part consists of a grand staff (treble and bass clefs). The voice part is written in a single treble clef. The score includes various musical notations such as triplets (indicated by a '3' over a bracket), slurs, and dynamic markings like accents (>). Chord symbols are placed below the piano part: Bb6, Cm(maj7), A7(b5), Dm7(11), Eb6, Gm7, C7, F6, and Eb7(#9, 11). The score concludes with a double bar line and the word "Fin." written below the piano part.

40

44

47

50

Fin.

Chord symbols: Bb^6 , $Cm^{(maj7)}$, $A7^{(b5)}$, $Dm7^{(11)}$, Eb^6 , $Gm7$, $C7$, F^6 , $Eb7^{(\sharp 9, 11)}$

53

57

C7($\sharp 9$)/G F7($\flat 9$) Bbm7 Am7(9) E7($\flat 5$)

60

pp

pp

65

1 2

flugelhorn

70

76

82

88

rit. (na 2ª vez)

rit. (na 2ª vez)

COISA Nº7 EVOCATIVE

Moacir Santos | Mário Telles

adaptação Mario Adnet

D7⁽¹³⁾ G7^(#9) C7⁽¹³⁾ F7^(#9) B \flat 7⁽¹³⁾ D7⁽¹³⁾ G7^(#9) C7⁽¹³⁾ F7^(#9) B \flat 7⁽¹³⁾

D7 G7 C7 F7 B \flat 7⁽¹³⁾ E \flat 7^(#9) D7^(#9) Gmaj7⁽⁶⁾ G4 C7^(#9)

Am7^(b5) A \flat 7^(#11) G7^(b13) G \flat 7^(#11) F7 E7 G7^(b13) C \flat 9

Gm7 C7(13) Fm7₃ Bb7(13) D7(#9) Ab°(b13)

C7(#9) C7(#9)

Bbm7 Eb7 Abm7 Db7 F7(#9) E7(#9)

Eb7(#9) Bb7(b13) Eb7(#9) Cm7(b5) B7(9) Bb7(b13) A7(#11) Ab7(9)

G7 (b13)

Bb7 (b9)

Eb7 (9)

Bbm7

Eb7

Abm7

Db7

F7 (#9)

E7 (#9)

Eb7 (#9)

Bb7 (b13)

Eb7 (#9)

Eb7 (#9)

Cm7 (b5)

B7 (9)

Bb7 (b13)

A7 (#11)

Ab7 (9)

G7 (b13)

Bb7 (b9)

Eb7 (9)

solos: 1ª vez trompete, 2ª sax alto

Bbm7

Eb7

Abm7

Db7

F7 (#9)

E7 (#9)

Eb7 (#9)

Bb7 (b13)

Eb7 (#9)

Bbm7

Eb7

Abm7

Db7

F7 (#9)

E7 (#9)

Eb7 (#9)

Bb7 (b13)

Eb7 (#9)

solo piano

Cm7 (b5) B7 (9) Bb7 (b13) A7 (#11) Ab7

79

G7 (b13) Bb7 (#5) Eb7 (9) Bbm7 Eb7 Abm7

84

Db7 F7 (#9) E7 (#9) Eb7 (#9) Bb7 (b13) Eb7 (#9)

90

Eb7 (#9) Bb7 (b13) Eb7 (#9) Eb7 (#9) Bb7 (b13) Eb7 (#9) fade-out

95

COISA Nº2

Moacir Santos
 adaptação Mario Adnet

intro B♭7(13) E♭7(9) F^(add9)/A D7(♯9) E♭^(add9)/G

C7(♯9) F⁶ E♭7(13) A♭7(9)

B♭^(add9)/D G7(♯9) A♭^(add9)/C F7(♯9) B♭⁶₉

Chord progression for COISA Nº2:

Measures 17-21:

- Measures 17-18: $B\flat$
- Measure 19: $C\flat/B\flat$
- Measure 20: $C\flat6/B\flat$
- Measure 21: $B\flat maj7$

Measures 22-26:

- Measures 22-23: $C\flat/B\flat$
- Measures 24-25: $B\flat m7^{(11)}$
- Measure 26: $G7/B\flat$

Measures 27-31:

- Measures 27-28: $E\flat m/B\flat$
- Measures 29-30: $B\flat maj7$
- Measure 31: $C\flat/B\flat$

Measures 32-35:

- Measures 32-33: $E\flat m/B\flat$
- Measures 34-35: $B\flat maj7$

Bbm7(11)

G7/Bb

Ebm/Bb

Bbmaj7

37

43

47

51

Cb/Bb

Bbm7(11)

G7/Bb

Ebm/Bb

55

59

Bbm7(11)

G7/Bb

Ebm/Bb

63

67

Bbm7(11)

G7/Bb

Ebm/Bb

B♭maj 7

B♭m7

C/B♭

C♭/B♭

57

B♭

C♭/B♭

C♭6/B♭

B♭maj 7

B♭6

62

C♭/B♭

B♭m7⁽¹¹⁾

G7/B♭

67

E♭m/B♭

B♭maj 7

C♭/B♭

72

Sheet music for a piece in B-flat major, featuring a piano accompaniment and a melody line. The key signature has two flats (B-flat and E-flat).

The music is organized into systems, each containing a melody line (treble clef) and a piano accompaniment (bass clef). Measure numbers 77, 83, 87, and 91 are indicated at the start of their respective systems.

Chord progressions and melodic motifs are labeled above the staff:

- System 1 (Measures 77-82):
 - Measures 77-78: $B\flat m7^{(11)}$
 - Measures 79-80: $G7/B\flat$
 - Measures 81-82: $E\flat m/B\flat$
 - Measures 83-84: $B\flat maj7$
- System 2 (Measures 85-90):
 - Measures 85-86: $B\flat m7$ (with a 4-measure melodic motif)
 - Measures 87-88: $C/B\flat$ (with a 4-measure melodic motif)
 - Measures 89-90: $C\flat/B\flat$ (with a 4-measure melodic motif)
 - Measures 91-92: $B\flat$ (with a 4-measure melodic motif)
- System 3 (Measures 93-98):
 - Measures 93-94: $C\flat/B\flat$
 - Measures 95-96: $C\flat6/B\flat$
 - Measures 97-98: $B\flat maj7$
 - Measures 99-100: $B\flat6$
- System 4 (Measures 101-106):
 - Measures 101-102: $C\flat/B\flat$
 - Measures 103-104: $B\flat m7^{(11)}$
 - Measures 105-106: $G7/B\flat$

The piano accompaniment consists of a steady bass line, often using octaves or sustained chords, while the melody line features various rhythmic patterns, including eighth and sixteenth notes, and rests.

E \flat m/B \flat B \flat maj 7C \flat /B \flat 

First system of music (measures 96-98). The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with some sustained chords. Measure numbers 96, 97, and 98 are indicated at the start of the first, second, and third measures respectively.

B \flat m7⁽¹¹⁾G7/B \flat E \flat m/B \flat B \flat maj 7

Second system of music (measures 99-104). The treble staff continues the melody. The bass staff features more complex harmonic textures with sustained chords and moving lines. Measure numbers 101, 102, 103, 104, 105, and 106 are indicated at the start of the first, second, third, fourth, fifth, and sixth measures respectively.



Third system of music (measures 107-110). The treble staff has a melody with some rests. The bass staff continues the harmonic progression. Measure numbers 107, 108, 109, and 110 are indicated at the start of the first, second, third, and fourth measures respectively.



Fourth system of music (measures 111-114). The treble staff has a melody with some rests. The bass staff continues the harmonic progression. Measure numbers 111, 112, 113, and 114 are indicated at the start of the first, second, third, and fourth measures respectively.

solo bateria

115

D \flat 7(#9)E \flat (maj7)A \flat m7/E \flat

Am

123

A \flat m7G \flat mD \flat 6

131

139

C \flat /B \flat B \flat m7⁽¹¹⁾

Measures 137-142. The system consists of a vocal line and a piano accompaniment. The piano part has two staves. Measure 137 is marked with the number 137. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line features a melodic phrase starting on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chords C \flat /B \flat and B \flat m7⁽¹¹⁾ are indicated above the staff.

G7/B \flat E \flat m/B \flat B \flat maj7B \flat maj7

Measures 143-148. The system consists of a vocal line and a piano accompaniment. The piano part has two staves. Measure 143 is marked with the number 143. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line features a melodic phrase starting on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chords G7/B \flat , E \flat m/B \flat , B \flat maj7, and B \flat maj7 are indicated above the staff.

Moacir Santos
adaptação Mario Adnet

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Em7(^b5) Ebmaj7([#]11) A7(^b5) D7(⁹) D7(^b9)

17

Dmaj7 Cm7(⁹) B^b6 Cm7(⁹)

22

8va

3 3 3

B^b6 Cm7(⁹) B^b6 Cm7(⁹) D7([#]9)

27

Gm7(⁹) C7(^b9) F7([#]5) A^b7(¹³) A⁷₄

32

A $\frac{7}{4}$ A \flat 7(\sharp 11)⁹

Gm7

D7(\flat 9)

37

Gm7 D7(\flat 9) Gm7 D7(\flat 9) Gm7

42

Gm7 Gm/F Em7(\flat 5) E \flat maj7(\sharp 11) D7(\flat 9, \sharp 11)

47

Gm7 D7(\flat 9) Gm7 D7(\flat 9)

52

Gm7 A \flat 7(\flat 9) Gm7

impro sax tenor

56

A \flat 7(\flat 9) Gm7 A \flat 7(\flat 9)

62

Gm7 A \flat 7(\flat 9) Gm7

68

1

D7(\flat 5, \sharp 9) Gm7 D7(\sharp 9, \sharp 11)

74

Gm7 A \flat m7 Gm7

flauta

80

2

Gm7

Bbm7⁽⁹⁾

Measures 83-85 of the musical score. Measure 83 features a piano accompaniment with a steady eighth-note bass line and a treble line of chords. Measure 84 continues the piano accompaniment. Measure 85 is the final measure of this system, featuring a melodic line in the treble and a piano accompaniment.

Eb7

Measures 86-90 of the musical score. Measure 86 features a piano accompaniment with a steady eighth-note bass line and a treble line of chords. Measure 87 continues the piano accompaniment. Measure 88 features a melodic line in the treble and a piano accompaniment. Measure 89 continues the piano accompaniment. Measure 90 is the final measure of this system, featuring a melodic line in the treble and a piano accompaniment.

Eb7

F7^(#9)

Bbm7

Eb7^(b9)Ab7^(#5)

Measures 91-96 of the musical score. Measure 91 features a piano accompaniment with a steady eighth-note bass line and a treble line of chords. Measure 92 continues the piano accompaniment. Measure 93 features a melodic line in the treble and a piano accompaniment. Measure 94 continues the piano accompaniment. Measure 95 features a melodic line in the treble and a piano accompaniment. Measure 96 is the final measure of this system, featuring a melodic line in the treble and a piano accompaniment.

B7⁽¹³⁾C⁷₄B7⁽⁹⁾

Measures 97-101 of the musical score. Measure 97 features a piano accompaniment with a steady eighth-note bass line and a treble line of chords. Measure 98 continues the piano accompaniment. Measure 99 features a melodic line in the treble and a piano accompaniment. Measure 100 continues the piano accompaniment. Measure 101 is the final measure of this system, featuring a melodic line in the treble and a piano accompaniment.

Bbm7

F7(^{b9}₁₃)/Bb

Bbm7

F7(^{b9}₁₃)/Bb

102

Bbm7

F7(^{b9}₁₃)/Bb

Bbm7

106

A^b9

Gm7

Gbmaj7(^{#9}₁₁)

F7(^{b9}₁₃)

A^b9

Gm7

3 vezes

110

Gbmaj7(^{#9}₁₁)

116

MARACATU, NAÇÃO DO AMOR APRIL CHILD

Moacir Santos | Jay Livingston | Ray Evans | Ney Lopes
 adaptação Mario Adnet

$E\flat^7_4$ $B\flat m^{(11)}$

$E\flat^7_4$ $G\flat 7^{(13)}$ $G 7^{(13)}$ $G\flat 7^{(13)}$

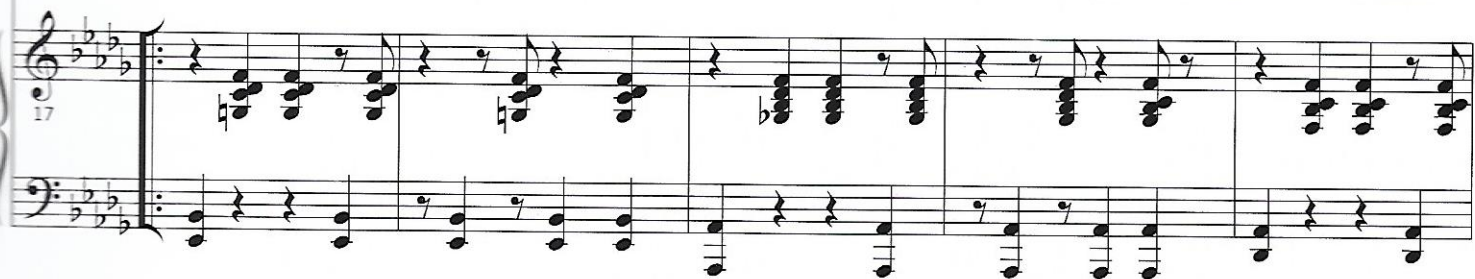
$C 7^{(\sharp 9)}$ $C\flat maj 7^{(6)}$ $B\flat 7^{(\flat 13)}$

Quem vem lá—

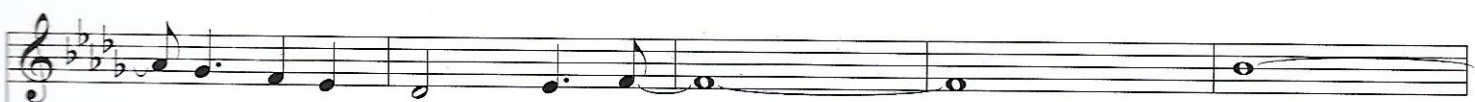
12

E \flat 7⁽⁹⁾A \flat 7⁽¹³⁾A \flat 7⁽¹³⁾ D \flat maj7⁽⁶⁾

Sur - gin - do lá de trás do mar?
Pre - pa - ra_o ca - ran - gue - jo_u - çá

D \flat maj7⁽⁶⁾B \flat m7⁽⁹⁾E \flat m7

Se - rá_a Ca - lun - ga, num va - por, Tra - zen -
Re - fo - ga_e_es - cal-da_o su - ru - ru A - pu -

F7^(#9)D \flat maj7C \flat 7⁽⁹⁾C \flat 7^(#9)B \flat 7^(#11)

- do de Lu - an - da_o_a - mor?
- ra_o vi - nho de ca - ju

Ê,
Ê,B \flat 7^(#11)A7^(#11)A \flat 7⁽¹³⁾A \flat 7⁽¹³⁾

gon-guê,
lai - á

Re - pi - ca_a - í que_eu que - ro ver
Da i - lha de_l - ta - ma - ra - cá



D \flat maj7⁽⁹⁾C \flat 7^(#11)B \flat m7⁽¹¹⁾E \flat m7

Mo - en - da que - ro ver vi - rar
Pre - pa - ra_a re - de de tu - cum

E \flat m7F7^(#9)B \flat m7⁽¹¹⁾

Na ho - ra que_o a - mor che - gar O a - mor é rei
Que_o_a-mor vei - o_em - bo - lar mais um

E \flat m7F7^(#9)B \flat m7E \flat m7

Ø

Nos - so rei Ban - tu Su - a voz é lei No ma -

A \flat 7^(#9)D \flat maj7⁽⁶⁾G \flat maj7Fm7⁽⁹⁾F \flat 7⁽⁹⁾

ra - ca tu Ê, Si - nhá,

Ab7(^b9¹³) Dbm7

2

ra - ca tu

57

G7(⁹¹¹¹³) F#7(⁹¹¹¹³) B7(13) B7(^b13)

62

E maj7(⁹) C#m F#m7

68

F#m7 G#7(⁹) C#m D7(⁹)

73

1 3 3

Am6 C#m7 F#m7 G#7

2

O a - mor é rei — Nos - so rei Ban - tu —

78

C#m7 F#m7 B7(b9) E9

Su - a voz é lei — No ma - ra - ca tu —

83

E9 F7(b9) Bb7(b13)

E - cô! — Mas quem — vem lá

88

A7(b9) Amaj7(9) Dbmaj7(b9)

ra - ca tu — Ma - ra - ca tu

93

COISA Nº4

Moacir Santos
adaptação Mario Adnet

The first system of musical notation consists of two staves. The top staff is a single treble clef in E-flat major (three flats) and common time (C). It contains four measures of whole rests, followed by a triplet of eighth notes in the fifth measure. The bottom staff is a grand staff (treble and bass clefs) in the same key and time. It contains four measures of whole rests, followed by a continuous eighth-note accompaniment pattern in the fifth measure.

The second system of musical notation consists of two staves. The top staff is a single treble clef in E-flat major. It contains four measures: the first two are whole notes, and the last two are eighth-note triplets. The bottom staff is a grand staff in the same key. It contains four measures of eighth-note accompaniment, with a finger number '5' written below the first measure of the bass staff.

The third system of musical notation consists of two staves. The top staff is a single treble clef in E-flat major. It contains four measures: the first three are whole notes with a finger number '1' above the first, and the fourth is a triplet of eighth notes. The bottom staff is a grand staff in the same key. It contains four measures of eighth-note accompaniment, with a finger number '9' written below the first measure of the bass staff.

This page of musical notation is for a piano piece in B-flat major, indicated by two flats (B-flat and E-flat) in the key signature. The music is written for a single melodic line and a piano accompaniment.

The notation is organized into four systems, each consisting of a single melodic staff and a grand staff (treble and bass clefs).

- System 1 (Measures 1-4):** The melody begins with a triplet of eighth notes (B-flat, A, G) marked with a '2' and a '3'. The piano accompaniment features a steady eighth-note pattern in the bass and rests in the treble.
- System 2 (Measures 5-8):** The melody continues with a half note (F) and a half note (E-flat), followed by a triplet of eighth notes (D, C, B-flat) marked with a '3'. The piano accompaniment continues with eighth-note patterns and chords in the bass.
- System 3 (Measures 9-12):** The melody starts with a half note (A) and a half note (G), followed by a triplet of eighth notes (F, E-flat, D) marked with a '3'. The piano accompaniment continues with eighth-note patterns and chords in the bass.
- System 4 (Measures 13-16):** The melody begins with a half note (C) and a half note (B-flat), followed by a triplet of eighth notes (A, G, F) marked with a '3'. The piano accompaniment continues with eighth-note patterns and chords in the bass.

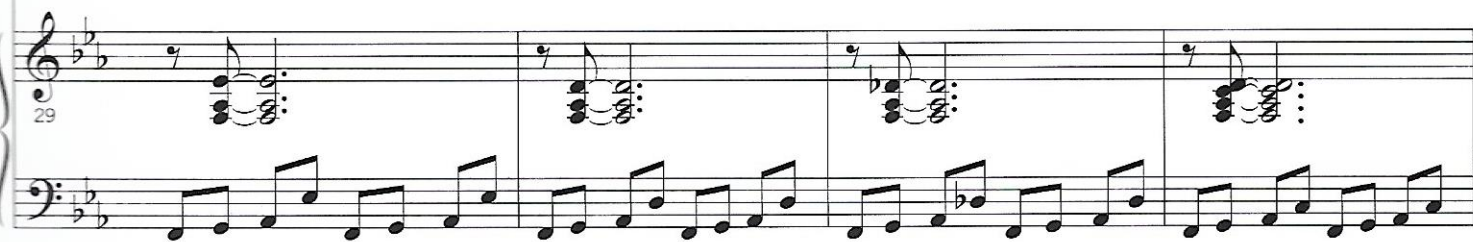
The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble, providing a harmonic foundation for the melody.

Fm7

Fm6

Fm(b6)

Fm6



D7(b9)

Gm7

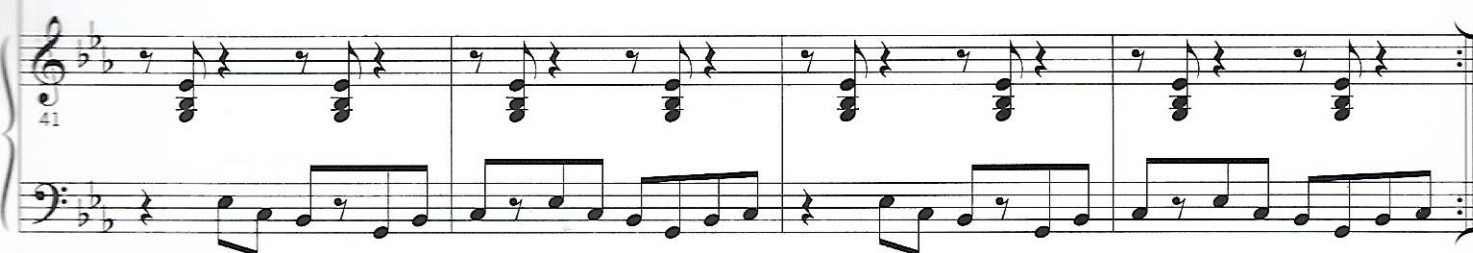
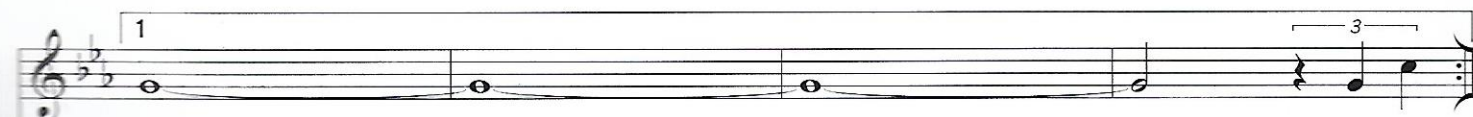
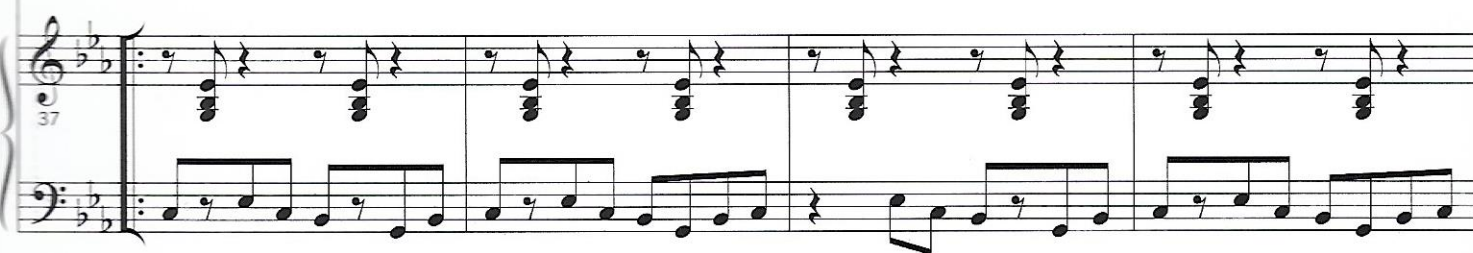
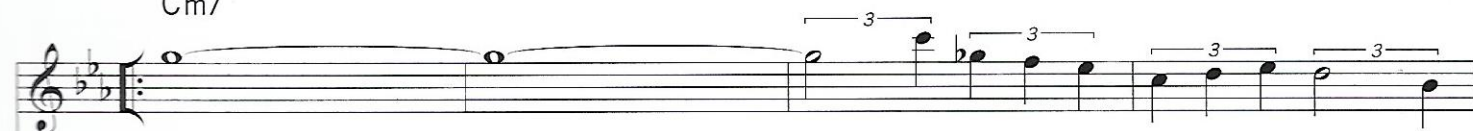
Fm7

G⁷₄

G7(b9)



Cm7



Cm7

2 3

solo trompete

45

Cm7

solo trompete

8 vezes

Cm7

solo trombone

8 vezes

Ao \otimes e \oplus

na última vez

49

 \otimes Cm7

Eb maj 7

D7 (b13)

53

D7 (b13)

C/F

C/D \flat B \flat /D \flat

C

57

rit.

COISA Nº10

Moacir Santos
adaptação Mario Adnet

Bbm^(add9) G7(b5) C⁶₉

C⁶₉ Cmaj7 D7(9)

G7(13) Gm7 C7(9) Fmaj7 F#° Cmaj7/G

Am7 F#m7(b5) B7(b9) Em7 Ebm7 Dm7 D7⁶

17

C⁶ D7(9)

22

G7(13) Gm7 C7(9) Fmaj7 F#° Emaj7

28

A7(13) D7(9) G7(13) C⁶

33

6

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic lines. The first system shows a vocal line starting with a whole note, followed by a piano accompaniment. The second system continues the vocal line with a piano accompaniment. The third system shows a vocal line with a piano accompaniment. The fourth system shows a vocal line with a piano accompaniment. The fifth system shows a vocal line with a piano accompaniment. The sixth system shows a vocal line with a piano accompaniment. The score includes various chords and melodic lines.

The musical score is written for piano and includes a melody line and a piano accompaniment. The notation is as follows:

- Chords:** Fm7, Bb7, Ebmaj7, Gm7, Fm7, Bb7, Ebmaj7, Fm7, Bb7, Ebmaj7, A7(b13), Ab7(13), G7(13), G7(b13), C9, Cmaj7, D7(9), G7(13).
- Musical Symbols:** The score includes various musical symbols such as notes, rests, and bar lines. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.
- Measure Numbers:** The score is divided into measures, with measure numbers 38, 43, 48, and 54 indicated at the beginning of their respective systems.

Gm7

C7⁽⁹⁾

Fmaj7

F[♯]°

Emaj7


A7⁽¹³⁾

⊖

D7⁽⁹⁾

G7⁽¹³⁾

C⁶₉

Ao 
(solo piano)
e ⊖

⊖ D7⁽⁹⁾

G7⁽¹³⁾

C

C⁶₉([♯]11)

JEQUIÊ

Moacir Santos | Aldir Blanc
adaptação Mario Adnet

F(add9) B \flat /F F maj7 B \flat /F F maj7

Gm/F E \flat /F B \flat $\frac{7}{4}$ F(add9) B \flat 6/F

F maj7 B \flat /F F maj7 Gm/F E \flat /F B \flat $\frac{7}{4}$

Chord progression: $A\flat\text{maj}7$ $E\flat/G$ $F\text{m}7$ $E\flat\text{maj}7$ $A\flat\text{maj}7$ $E\flat/G$

19

Chord progression: $F\frac{7}{4}$ $B\flat\frac{7}{4}$ \emptyset $F(\text{add}9)$ $B\flat/F$

25

Chord progression: $F\text{maj}7$ $B\flat/F$ $F\text{maj}7$ $E\flat/F$ F $B\flat\frac{7}{4}$ $E\flat$ $D\flat\frac{6}{9}$

32

Chord progression: $D\flat\frac{6}{9}$ $E\flat$ $E\flat/D\flat$ $D\flat/E\flat$ $C/E\flat$

38

The musical score is written for piano and voice. It consists of four systems of staves. The first system (measures 19-24) features a vocal line with eighth and quarter notes and a piano accompaniment with chords and moving bass lines. The second system (measures 25-31) includes a key signature change to two flats and features more complex piano textures with sustained chords and moving lines. The third system (measures 32-37) continues the vocal melody and piano accompaniment. The fourth system (measures 38-43) concludes with triplets in the vocal line and sustained piano chords. Chord symbols are placed above the vocal staff, and measure numbers are placed at the beginning of the piano staves.

JEQUIÉ

A \flat (add9)/E \flat E \flat maj7E \flat A \flat m/E \flat Fm/E \flat B \flat 7E \flat

Measures 46-51 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. Measure numbers 46 and 52 are indicated at the start of the piano staves.

Chords: E \flat /F, D/F \sharp , B \flat (add9)/F, C/F, F, B \flat m/F

Gm

C7

F

E \flat 9

G

C6/G

Measures 52-57 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. Measure numbers 52 and 58 are indicated at the start of the piano staves.

Gmaj7

C/G

Gmaj7

F/G

F/G

G7

C7

Measures 58-64 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. Measure numbers 58 and 65 are indicated at the start of the piano staves.

F(add9)

B \flat /F

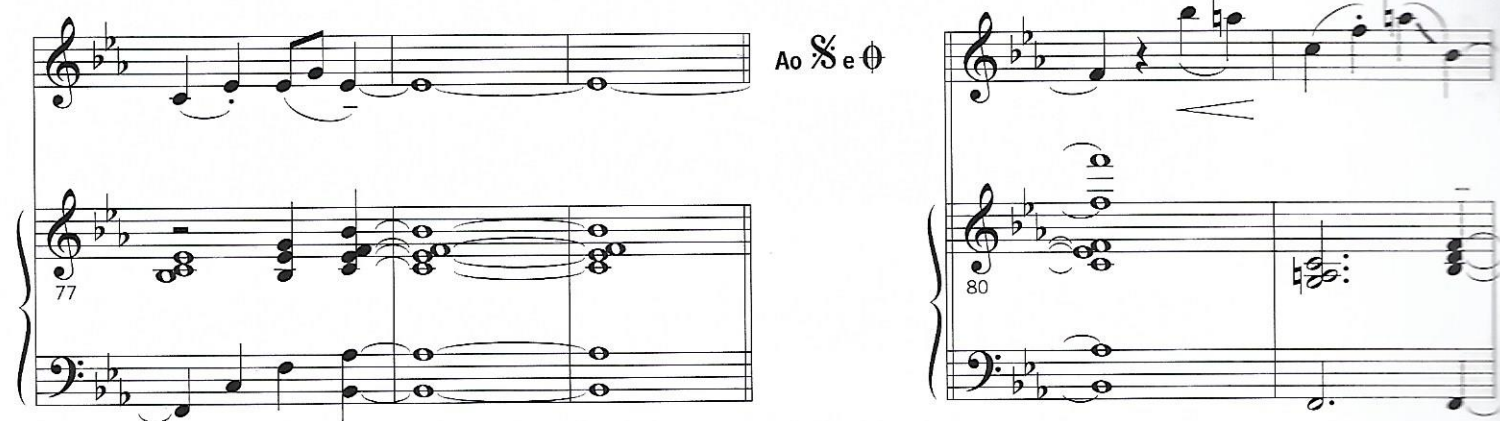
Fmaj7

B \flat /FFmaj7 E \flat /F

First system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B \flat and E \flat). The system contains measures 71 through 76. Chord symbols are placed above the vocal line: F(add9), B \flat /F, Fmaj7, B \flat /F, Fmaj7, and E \flat /F.

F $\frac{7}{4}$ B $\flat\frac{7}{4}$ Ao $\frac{7}{4}$ e $\frac{7}{4}$ $\frac{7}{4}$ B $\flat\frac{7}{4}$

F(add9)



Second system of the musical score. It continues the vocal and piano parts. Measure 77 is the start of a new section. Measure 80 is marked with a 'V' (crescendo) and a fermata. Chord symbols are placed above the vocal line: F $\frac{7}{4}$, B $\flat\frac{7}{4}$, $\frac{7}{4}$, B $\flat\frac{7}{4}$, and F(add9).

B \flat /F

Fmaj7

B \flat /F

Fmaj7

Gm/F E \flat /FE \flat /F

F7

B $\flat\frac{7}{4}$ E \flat 

Third system of the musical score. It continues the vocal and piano parts. Measure 82 is marked with a 'V' (crescendo). Chord symbols are placed above the vocal line: B \flat /F, Fmaj7, B \flat /F, Fmaj7, Gm/F, E \flat /F, E \flat /F, F7, B $\flat\frac{7}{4}$, and E \flat .

E \flat D $\flat\frac{6}{9}$ E \flat D $\flat\frac{6}{9}$ (#11)C $\flat\frac{6}{9}$ 

Fourth system of the musical score. It continues the vocal and piano parts. Measure 88 is marked with a 'V' (crescendo). Chord symbols are placed above the vocal line: E \flat , D $\flat\frac{6}{9}$, E \flat , D $\flat\frac{6}{9}$ (#11), and C $\flat\frac{6}{9}$.

ODUDUÁ WHAT'S MY NAME

Moacir Santos | Jay Livingston | Ray Evans | Ney Lopes
adaptação Mario Adnet

Chord progression for the first system:

Bm7⁽⁹⁾ A#7^(#5 9) A7^(9 13) G#m7^(b5)

Chord progression for the second system:

Bm7⁽⁹⁾ A#7^(#5 9) A7^(9 13) G#m7^(b5)

Chord progression for the third system:

F7⁽⁹⁾ Em6⁽⁹⁾ C#7^(#5 9) F#m7⁽⁹⁾ C7^(#11 13)

First ending bracket labeled 1

The musical score is written for piano and guitar. It consists of six systems of music. The first two systems are instrumental introductions for piano and guitar. The third system begins the main melody. The fourth system continues the melody and accompaniment. The fifth system includes a first ending bracket labeled '1'. The sixth system concludes the piece. Chords are indicated above the piano staff and below the guitar staff.

Em6⁽⁹⁾ F#7^(#9) Bm7⁽⁹⁾ Em7 F#7^(#9) Bm7⁽⁹⁾ C#m7^(b5) F#7^(b9)

2

13

Bm7⁽⁹⁾ Em7⁽⁹⁾ A7⁽⁹⁾ Dmaj7 D6 G#7^(#9) C#4 G7^(#9)

19

Cm7⁽⁹⁾ B7^(#5) Bb7⁽⁹⁾ Am7^(b5)

Diz, O - du - du - á, quem sou - eu? _____
Sin - to - flu - tu - ar ou - tro - eu, _____

24

Gb7⁽⁹⁾ Fm6⁽⁹⁾ D7^(#5) Gm7⁽⁹⁾ Db7^(#11)

Pra on - de - vou? _____ De on - de - vim? _____
To - do a - mor, so - bre - mim. _____

28

Cm7⁽⁹⁾ B7^(#5) Bb7⁽⁹⁾ Am7^(b5)

Quem me fez vo - ar tan - tos céus,
 Diz O - du - du - á, quem me deu

32

Gb7⁽⁹⁾ Fm6⁽⁹⁾ G7^(#9) Cm7

Na - ve - gar, tan - to as - sim? Diz se foi
 Es - te ar

36

Fm7 G7^(#9) Cm7⁽⁹⁾ Dm7^(b5) G7^(b9) Cm7⁽⁹⁾

O - lo - fim Ou se foi O - lo - rum! Foi O - lo -

40

Fm7⁽⁹⁾ Bb7⁽⁹⁾ Ebmaj7 Eb6 A7^(#9) D7 G7

du - ma - rê Ou To - dos Três em Um?

44

G7([#]9) Cm7 Cm7(⁹) B7([#]5)
 2 solo sax bar. + clarone
 le - ve_as_ - sim? 3

48
 Bb7(⁹₁₃) Am7(^b5) Gb7(⁹) Fm6(⁹)

52
 D7([#]9) Gm7(⁹) Db7([#]11₁₃) Cm7(⁹) B7([#]5)

56
 Bb7(⁹₁₃) Am7(^b5) Gb7(⁹) Fm6(⁹)

60

The musical score is written for a vocal line and piano accompaniment. The key signature has two flats (Bb and Eb). The tempo and style are indicated by the title 'ODUDUÁ WHAT'S MY NAME'. The score includes various chord changes and musical notations such as triplets, solo saxophone and clarinet parts, and piano accompaniment with chords and bass lines. The chords are: G7([#]9), Cm7, Cm7(⁹), B7([#]5), Bb7(⁹₁₃), Am7(^b5), Gb7(⁹), Fm6(⁹), D7([#]9), Gm7(⁹), Db7([#]11₁₃), Cm7(⁹), B7([#]5), Bb7(⁹₁₃), Am7(^b5), Gb7(⁹), and Fm6(⁹).

G7(#9) Cm7 Fm7 G7(#9) Cm7(9)

Quan - do_o - lo - fim cri - ou _____ A _____ luz i -

64

Dm7(b5) G7(b9) Cm7(9) Fm7(9) Bb7(13) Ebmaj7 Eb6

ni - ci - al _____ Vei - o_E - le - guá vi - brar _____ To - da_a ten -

68

A7(#9) D7 G7 Cm7(9) B7(#5)

são vi - tal _____ Diz, O - du - du - á,

72

Bb7(13) Am7(b5) Gb7(9) Fm6(9)

sou de _____ quem? _____ Sou do _____ ar, _____

76

D7^(#9)Gm7⁽⁹⁾D7^(#11 13) Cm7⁽⁹⁾B7^(#5 9)

sou do_ chãõ?_

Diz se_ é_ um mal

80

Bb7^(9 13)Am7^(b5)Gb7⁽⁹⁾Fm6⁽⁹⁾

ou um_ bem_

Re - pre - sar_

84

G7^(#9)Gm7⁽⁹⁾/CGb7⁽⁹⁾Fm6⁽⁹⁾

e - mo - ção!_

Re - pre - sar_

88

G7^(b9 13)Cm7⁽⁹⁾

e - mo - ção!_

5

8va

92

5

5

COISA Nº3

Moacir Santos
adaptação Mario Adnet

C7⁽¹³⁾ B7⁴₃

Bb7 (maj7) A7

Ab7 (b9) G7⁽¹³⁾

C7⁽¹³⁾ B7⁴₃

Bb7 A7^(#11)

Ab7^(#5) G7^(#11)

1

C7⁽¹³⁾ B7⁴₃

2 G7^(#11) G7

Cm7⁽¹¹⁾

Cmaj7⁽⁹⁾

Gm7

C7

C⁷₄

C7

F (add9)

Fmaj7 F6

Am7

D7

Am7

D7

Dm7

14

Dm7 A^b C7⁽¹³⁾ B7⁴ B^b7 (maj7) A7 A^b7 (9) G7⁽¹³⁾ C7⁽¹³⁾ B7⁴

17

B^b7 A7^(#11) A^b7^(#5) G7^(#11) C7⁽¹³⁾ B7⁴ B^b7 (maj7) A7 A^b7 (9) G7⁽¹³⁾

20

G7⁽¹³⁾ A^b maj7 A^bo (b13) Cm/B^b A^bo (b13) C⁶ C⁶ (9) C⁶ (9) (11)

23

F (add9) Fm7⁽⁹⁾ E^b₉

26

A^b/B^b B^b7⁽¹³⁾ E^b7⁽¹³⁾ D7⁴

4

D \flat 7 (maj7) C7C \flat 7 (\flat 9) B \flat 7 (13)E \flat 7 (13) D7 $\frac{4}{3}$ D \flat 7 C7 (\sharp 11)C \flat 7 (\sharp 5) B \flat 7 (\sharp 11)

29

B \flat 7 (\sharp 11)E \flat 7 (13) D7 $\frac{4}{3}$ B \flat 7 (\sharp 11)B \flat 7E \flat m7 (11)E \flat maj7 (9)

32

B \flat m7E \flat 7E \flat 7 $\frac{7}{4}$ E \flat 7A \flat (add9)A \flat maj7 A \flat 6

35

Cm7

F7

Cm7

F7

Fm7

Fm7

C \flat ° E \flat 7 (13) D7 $\frac{4}{3}$

39

D \flat 7 (maj7) C7 C \flat 7 (\flat 9) B \flat 7 (13)E \flat 7 (13) D7 $\frac{4}{3}$ D \flat 7 C7 (\sharp 11)C \flat 7 (\sharp 5)

43

B \flat 7 (\sharp 11)E \flat 7 (13) D7 $\frac{4}{3}$ D \flat 7 (maj7) C7C \flat 7 (\flat 9) B \flat 7 (13)B \flat 7 (13)

46

Bmaj7 B \circ (\flat 13) E \flat m/D \flat B \circ (\flat 13)E \flat $\frac{6}{9}$ E \flat $\frac{6}{9}$ (\sharp 11)A \flat maj7

49

A \flat m7D \flat 7 (\flat 9)G \flat maj7G \flat 6

Bmaj7

B6

52

Chord progression for the first system:

Fm7 A7 Ab7 G7 Gb7 Fmaj7 Emaj7 Bb7 B7(#5)

Chord progression for the second system:

C7 D#7(11) D7 Eb7(b9) Eb7(13) D7 4/3 D#7 C7(#11) C#7(5) Bb7(#11)

Chord progression for the third system:

Bb7(#11) Bb7 B7(#5) C7 D#7(11) D7 Eb7(b9) G7/B Eb4

Chord progression for the fourth system:

G/B Gb6 G/B Eb6

musical notation with piano accompaniment and melodic lines.

55

58

61

64

fim

ANON

Moacir Santos
adaptação Mario Adnet

intro: percussão (afoxé)

3

7

14

2 vez: solo sax soprano

2

2

solo sax soprano

6 vezes

solo continua

só percussão

Fm7/C

B°

Bb6

Ebmaj7

Dm7(9)

G7(b9)

Cmaj7

Bm7(b5)

E7(b9)

Am7

Abmaj7(6)

G4

Dm7 ($\flat 5$)G7 ($\flat 5$) G7

Cm7

Cm6

53

A \flat 7 (13)

D7/A

G7 ($\flat 13$)C $\frac{7}{4}$

solo sax soprano

61

Dm7 ($\flat 5$)G7 ($\flat 5$)

G7

Cm7

Cm6

A \flat 7 (13)

solo

69

D7/A

G7 ($\flat 13$)C $\frac{7}{4}$

Cm7

Fm7/C

B $^{\circ}$

79

1 2

B \flat 6E \flat maj7Dm7 ($\flat 9$)G7 ($\flat 9$)

Cmaj7

Bm7 ($\flat 11$)E7 ($\flat 9$)

Am7

89

Am7 solo continua

Abmaj7⁽⁶⁾₉

G⁷₄

98

G⁷₄

Dm7^(b5)

G7^(b5)₉

G7

final solo

105

Cm7

Cm6

Ab7⁽¹³⁾

111

D7/A

G7^(b13)

C⁷₄

Cm7

Cm7⁽¹¹⁾

117

QUERMESSE

Moacir Santos
adaptação Mario Adnet

intro C7([#]9) solo guitarra D^b7([#]9)/A^b C7([#]9) 4 vezes

C7([#]9) C7(^b9) Dm7/C

F[#]o(maj7)/C C⁶ G⁶/B E7(^b5)

Am7⁽⁹⁾ C7⁽⁹⁾ B7⁽¹³⁾ E7^(#9) Ebmaj7^(#5) D7^(#9, #11)

18

C7^(#9) C7^(b9, 13) Dm7/C

24

Dm7/C F^o (maj7)/C C⁶ Gb7^(#5) Fmaj7^(#5) Fmaj7⁽⁶⁾

29

Fm6 Em7 Eb^o Dm7 G7^(#11) Ø

34

C7(#9)

A \flat 7(\sharp 11)₁₃

solos: trombone
guitarra no 2º chorus

40

C7(#9)

A \flat 7(\sharp 11)₁₃

C7(#9)

solos

8 vezes

Ao ∞
2 vezes
e \emptyset

44

\emptyset C7(#9)

A \flat 7(\sharp 11)₁₃

50

C7(#9)

A \flat 7(\sharp 11)₁₃

C7(#9)

54

DE REPENTE, ESTOU FELIZ HAPLY HAPPY

Moacir Santos
adaptação Mario Adnet

Bb⁶

The first system of musical notation for piano accompaniment, consisting of a grand staff with treble and bass clefs. The key signature is B-flat major (two flats) and the time signature is common time (C). The melody is written in the treble clef, starting with a whole rest and followed by a series of chords and eighth notes. The bass line is written in the bass clef, starting with a whole rest and followed by a series of eighth notes.

The second system of musical notation for piano accompaniment, continuing the grand staff from the first system. It features similar chordal textures and eighth-note patterns in both the treble and bass staves.

§ Bb⁶

The third system of musical notation, featuring a vocal melody line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of B-flat major. The lyrics are written below the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs) below the vocal line. The system begins with a double bar line and a repeat sign.

Vou a - mar — vo - cê a - té sem fim Deus foi quem — man-dou vo -

B \flat 9⁶

cê pra mim Bem, não foi de-mais o que eu fiz

19

C7(⁹11)

F maj7

B \flat maj7

Gm7

Cm7

F7(¹³9)

Pra vo - cê ca - ir do céu e me fa - zer mui - to fe -

25

B \flat 9⁶B \flat 9⁶C7(⁹)

liz liz

1 2 3 3

30

B7(⁹)B \flat maj7(⁹)

3 3

Ao $\frac{8}{e}$ e $\frac{0}{\theta}$
(instrumental)

36

Bb^6_9

$\text{C}7^{(13)}$

$\text{B}7^{(\sharp 9)}$

Bb^6_9

Bb^6_9

$\text{C}7^{(\sharp 11)}$

$\text{F}^{\text{maj}7}$

$\text{Bb}^{\text{maj}7}$

Gm7

Cm7

F7⁽¹³⁾♭₂ B⁶₉

me faz Pois é, pra mim, Vo - cê é de - mais

66

B[♭] lídio

1, 2, 3, 4, 5, 6, 7 8

Ao $\frac{S}{2}$ e θ_2

solo piano

71

♭₂ B⁶₉C7⁽¹³⁾B7^(#9)

mais

rall.

76

B7^(#9)B[♭]₉B[♭]maj7⁽⁹⁾

81

MARACATUCUTÊ

Moacir Santos
adaptação Mario Adnet

Am7⁽⁹⁾

Bbm7⁽⁹⁾

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the seven measures. The middle and bottom staves are a grand staff (treble and bass clefs) with a common time signature 'C'. The middle staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bottom staff contains a series of eighth notes, mostly moving in a descending or ascending pattern.

Am7⁽⁹⁾

The second system of musical notation consists of three staves. The top staff has a first ending bracket over measures 1 and 2, and a second ending bracket over measures 3 and 4. The middle and bottom staves are a grand staff. The middle staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bottom staff contains a series of eighth notes, mostly moving in a descending or ascending pattern.

Bbm7⁽⁹⁾

E4

The third system of musical notation consists of three staves. The top staff has a first ending bracket over measures 1 and 2, and a second ending bracket over measures 3 and 4. The middle and bottom staves are a grand staff. The middle staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bottom staff contains a series of eighth notes, mostly moving in a descending or ascending pattern.

Fmaj7 Em7⁽¹¹⁾ A^b/D Am7 Gm6 Fmaj7

20

B7 E7⁽⁹⁾ Am7⁽⁹⁾ Gm7⁽¹¹⁾ Fmaj7 Em7⁽¹¹⁾ A^b/D

26

Am7 Gm6 Fmaj7 B7 E7 Am7 E^b7^(#11)

32

Dm7⁽⁹⁾ G7⁽¹³⁾ Cmaj7 Gbm7 Fm7 B^b7⁽⁹⁾

37

MARACATUCUTÊ

Chord progression for the first system:

$E\flat\text{maj}7(\sharp 5)$ $Dm7$ $G7(\flat 5)$ $Em7$ $Am7$

Chord progression for the second system:

$F\sharp m7(9)$ $B7(\flat 5)$ $E\text{maj}7(9)$ $E\flat m7(11)$ $Dm7$ $G7(\flat 5)$

Chord progression for the third system:

$C\sharp m7$ $F\sharp m7(9)$ $Fm7(9)$ $B\flat 7$ $B\flat 7$ $Em7$ $A7(\sharp 5)$

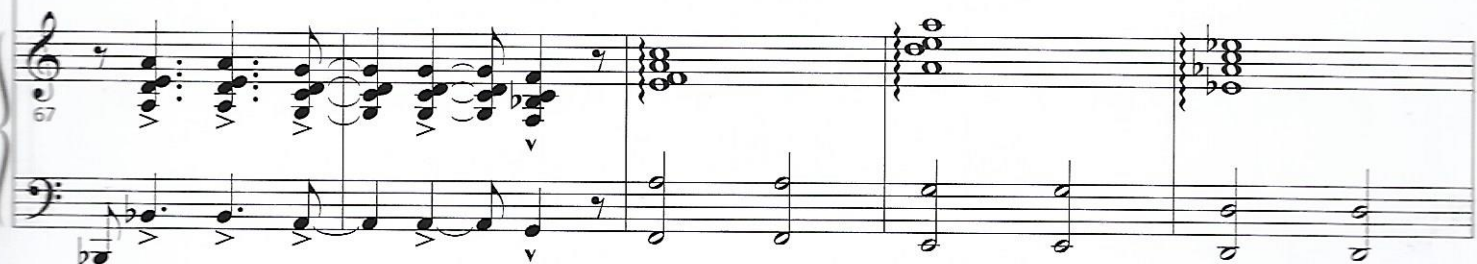
Chord progression for the fourth system:

$Dm7$ $G7(\sharp 5)$ $C\text{maj}7$ $C6/G$ $A\flat(\sharp 11)/C$ $B7(\flat 9)$

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The score is divided into four systems, each with a set of chords indicated above the vocal line. The piano part features complex textures, including dense chords and arpeggiated figures. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes measure numbers 43, 49, 55, and 61.

B \flat maj7(\sharp 11)Am7⁽¹¹⁾Gm7⁽¹¹⁾

Fmaj7

Em7⁽¹¹⁾A \flat /D

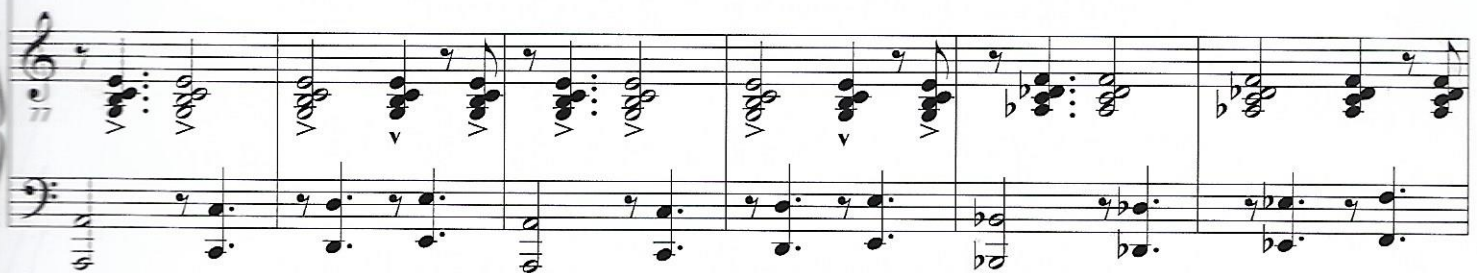
Am7

Gm7

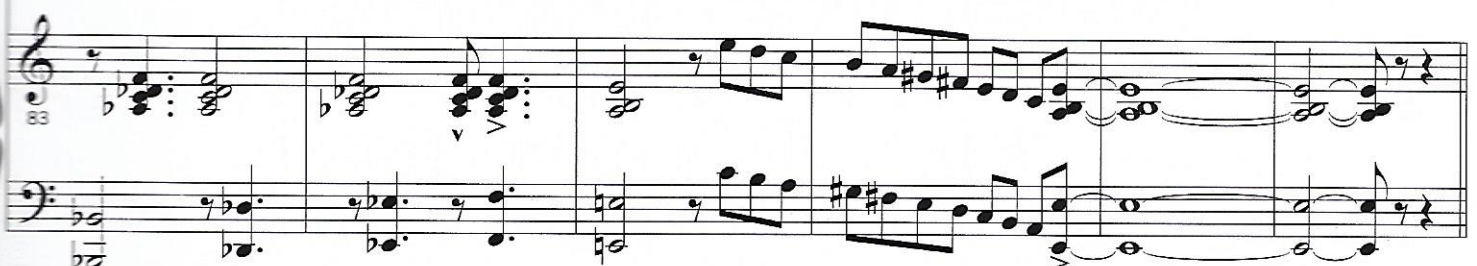
Fmaj7

Fmaj7(\sharp 11)B7⁽⁹⁾E7(\flat 5)

A4

Am7⁽⁹⁾B \flat m7⁽⁹⁾B \flat m7⁽⁹⁾

E4



Am7

Bbm7

impro guitarra

1, 2, 3

(continua impro guitarra)

Am

Am7 Am6

Am

Am7 Am6

Bbm6 Bbm7

Bbm(maj7) Bbm

Bbm6 Bbm7

Bbm(maj7) Bbm

Bbm6 Bbm7

Bbm(maj7) Bbm7

A4

Fmaj7

Em7

Ab/D

Am7 Gm6 Fmaj7 B7(9) E7(9) A4

113

Fmaj7 Em7(11) Ab/D Am7 Gm6 F#7(15)

118

Fmaj7(9) Fmaj7(9) B7 E7(b13) A7 Eb7(11) Dm7(9) G7

123

Cmaj7 Gbm7 Fm7(9) Bb7(b13) Ebmaj7(5)

128

The musical score is written for a melody and piano accompaniment. The melody is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The score is divided into systems, with measure numbers 113, 118, 123, and 128 marked at the beginning of the piano accompaniment staves. Chords are indicated above the melody staff. The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features chords and moving bass lines.

Chord progression and musical notation for the piece "MARACATUCUTÊ". The notation is presented in four systems, each with a vocal line and a piano accompaniment.

System 1:

- Chords: $E\flat\text{maj}7^{(\sharp 5)}$, $Dm7$, $G7^{(\flat 5)}$, $Em7$, $Am7$
- Measure numbers: 133

System 2:

- Chords: $F\sharp m7^{(9)}$, $B7^{(\flat 5)}$, $E\text{maj}7$, $E\flat m7^{(11)}$, $Dm7$
- Measure numbers: 138

System 3:

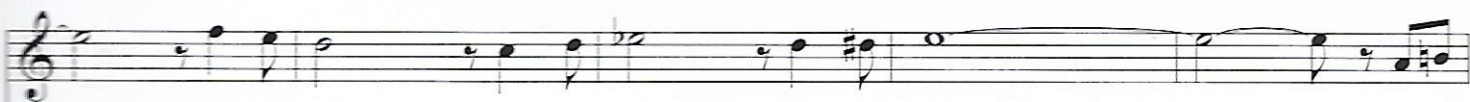
- Chords: $G7^{(\flat 5)}$, $C\sharp m7$, $F\sharp m7^{(9)}$, $Fm7$, $B\flat 7$, $B\flat 7$
- Measure numbers: 143

System 4:

- Chords: $Em7$, $A7^{(\sharp 5)}$, $Dm7$, $G7^{(\sharp 5)}$, $C\text{maj}7$
- Measure numbers: 148



C6/G

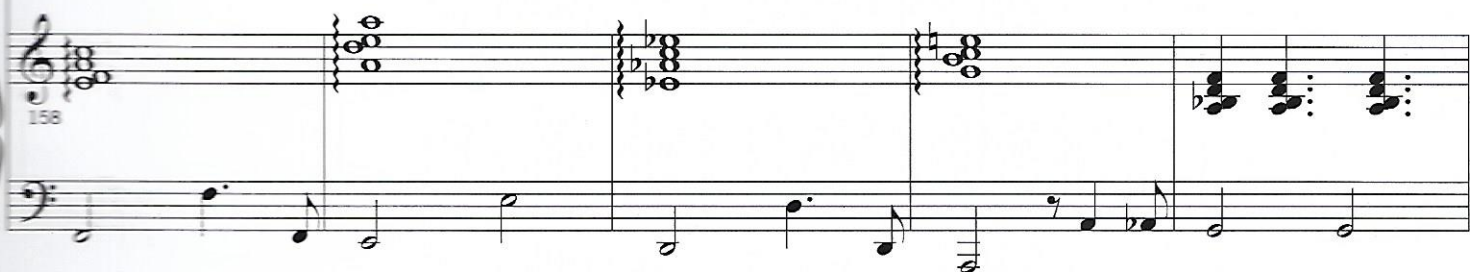
A \flat (\sharp 11)/CB7(\flat 9)B \flat maj7(\sharp 11)Am7(¹¹)Gm7(¹¹)

Fmaj7

Em7(¹¹)A \flat /D

Am7

Gm7



Fmaj7

Fmaj7(\sharp 11)B7(⁹)E7(\flat 5)

Am7

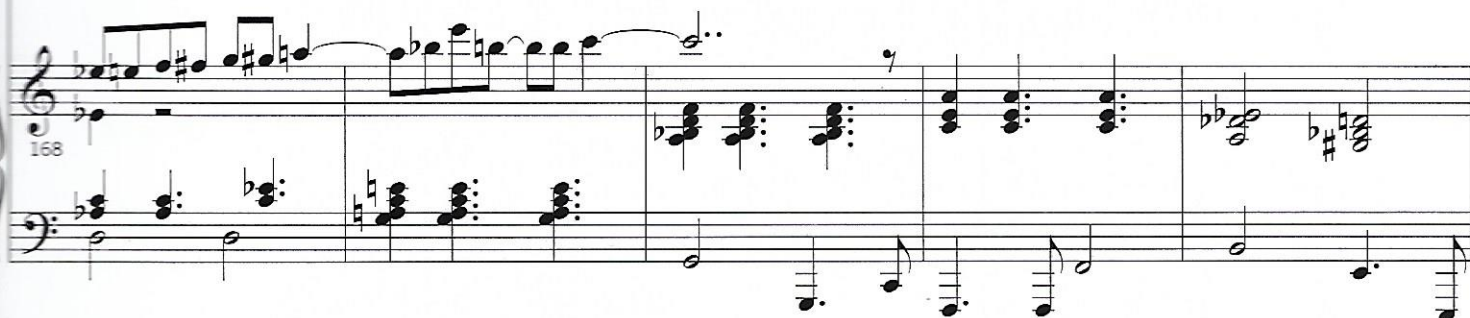
Fmaj7

Em7(¹¹)A \flat /D

Am7

Gm7

Fmaj7

B7(⁹)E7(\flat 5)

Am7

Gm7

Fmaj7

B7⁽⁹⁾E7^(b5)

Am7



173

Gm7

Fmaj7

A^b
F7

Gm

G[#]°

Am7/D

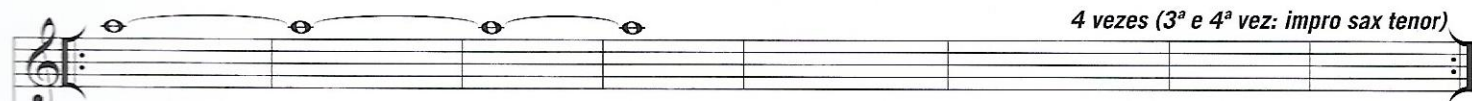


178

Am7

Bbm7

4 vezes (3ª e 4ª vez: impro sax tenor)



182

2

2

2

2



E4

Am7⁽¹¹⁾

190



BODAS DE PRATA DOURADA

Moacir Santos
 adaptação Mario Adnet

Chord symbols and musical notation details:

- System 1:** Melody starts with a triplet of eighth notes. Chords: $A\flat^{(add9)}$, Fm , $B\flat m$.
- System 2:** Melody continues with triplets. Chords: $B\flat m$, $F7$, $B\flat m7$, $E\flat7^{(b9)}$, $A\flat$, $A\flat/G$, $A\flat/F$.
- System 3:** Melody continues. Chords: $A\flat/E$, $A\flat/E\flat$, $A\flat m6/E\flat$, $E\flat maj7/B\flat$, $A m/C$, $C\flat7 alt$, $B\flat7$, $A\flat7$.
- System 4:** Melody continues. Chords: $A\flat7$.

Sheet music for "BODAS DE PRATA DOURADA" featuring complex chords and triplets.

Chords and Measures:

- Measures 18-22: $G7^{(13)}$, $E\flat(\sharp 5)$, $A\flat^{(add9)}$, Fm , $B\flat m$
- Measures 23-27: $B\flat m$, $F7$, $B\flat m7$, $A m7$, $E\flat m7^{(9)}/A\flat$
- Measures 28-32: $E\flat m7^{(9)}/A\flat$, $D\flat m(maj7)$, D° , $A\flat maj7^{(\sharp 11)}/E\flat$, $F7^{(\flat 9)}/13$
- Measures 33-37: $E7/B$, $A7^{alt}$, $A\flat^{(add9)}$, $A7^{alt}$

The score includes a piano introduction (measures 18-22) and a piano accompaniment (measures 23-37). The piano part features complex chords and triplets, while the piano introduction features a melodic line with triplets. The piano accompaniment includes a bass line with triplets and a piano introduction with triplets.

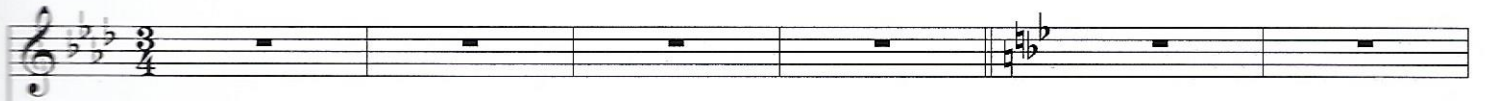
$A\flat m7/C$; B° $E\flat m7/B$ $E m7^{(9)}$ $E\flat 7^{(\sharp 5)}$ $D\flat maj7^{(\sharp 5)}$ $A\flat maj7$



$F7$

$F7^{(\flat 9)}$

$B\flat maj7$



$B\flat maj7$

Dm

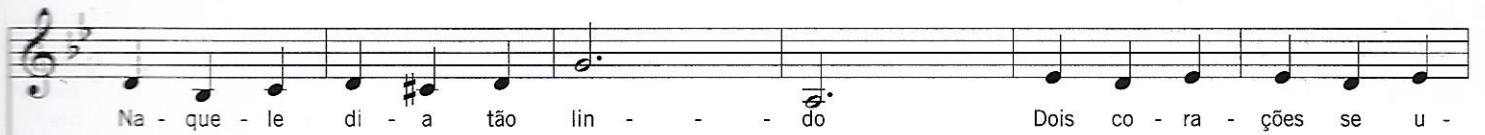
$Cm7$

$F7$

$F7^{(\sharp 11)}$

Cm

$F7$



Na - que - le di - a tão lin - - - do

Dois co - ra - ções se u -



$A7^{(13)}/E$

$A7$

F_9^6

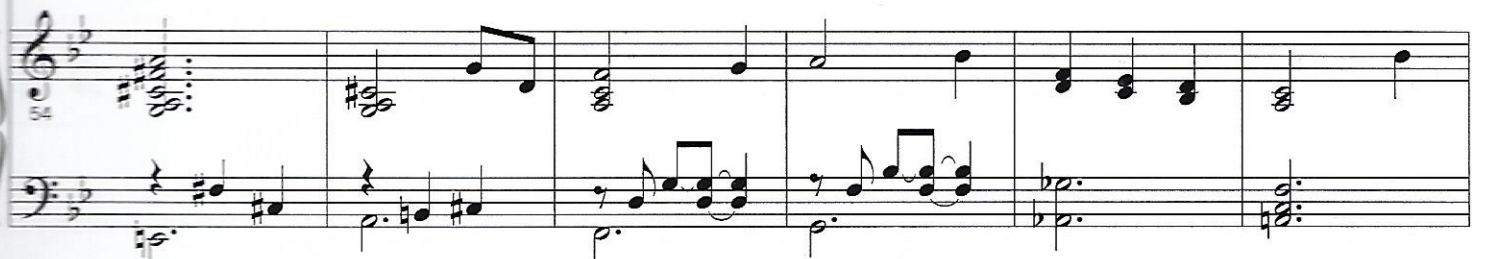
$Gm7$

$A\flat 7^{(\sharp 11)}$

F/A



nin - - - do Quem - - - foi que a - ben - - ço - ou es - te a - mor No



Dm

Gm7

G°

Fmaj7

Dm7

G7⁽¹³⁾G7^(b13)C7⁽⁹⁾C7^(b9)

60

céu, na Ter - ra, em flor Es - te a - mor de nós

F⁷₄ F7^(b9) B^b Dm Cm7 F7 F7^(#11)

66

dois Sal - ve oh an - jo su - bli - - - me

Cm F7 A7⁽¹³⁾/E F6 B^b D7

72

Gló - ria de luz que re - di - - - me Foi pa - ra - béns dos

E^b Dm Cm7 F7 Fm7^(b5) B^b7^(#11)

78

co - ra - ções Que se can - - - tou as

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COISA Nº 8 NAVEGAÇÃO | MAKE MINE BLUE

AMPHIBIOUS MÃE IRACEMA COISA Nº 1

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WHINE MARACATU, NAÇÃO DO AMOR | APRIL

CHILD COISA Nº 4 COISA Nº 10

JEQUIÉ ODUDUÁ | WHAT'S MY NAME

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BODAS DE PRATA DOURADA

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UM PAÍS DE TODOS

